Kine Weekly

Vol. 512 No. 2729

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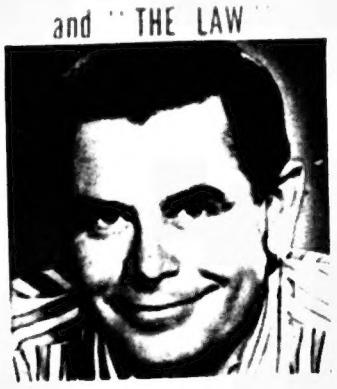
Charlton (BEN-HUR) Heston
in "THE WRECK OF THE MARY DEARE"

Leslie Caron
in "GIGI" and
"THE SUBTERRANEANS"



Glenn Ford
in "THE GAZEBO"
and "CIMARRON"

Debbie Reynolds
in "THE GAZEBO"
tentative title

Robert Mitchum
in "HOME FROM THE HILL"

Eleanor Parker
in "HOME FROM THE HILL"

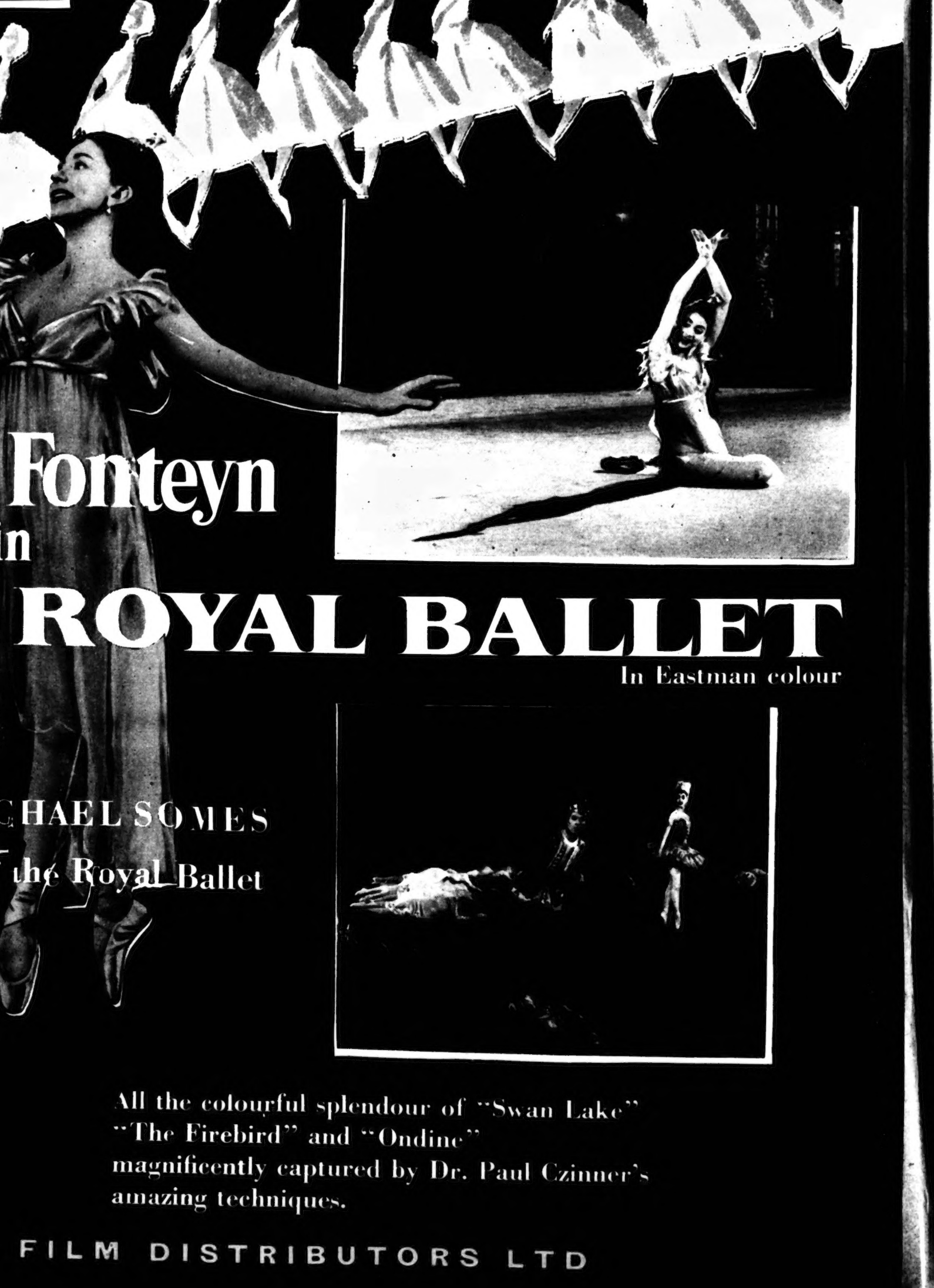
Doris Day
in "PLEASE DON'T EAT THE DAISIES"

David Niven
in "PLEASE DON'T EAT THE DAISIES"

Judy Holliday
in "BELLS ARE RINGING"

Dean Martin
in "BELLS ARE RINGING"

Ava Gardner
in "TEMPTATION"



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LARGEST NET SALE: OVER 5,000 COPIES WEEKLY

Certified by the Audit Bureau of Circulation

No. 2,729 Thursday, January 21, 1960 Vol. 512

News highlights . . .

NATKE waits for Budget

THE NATKE-CEA wage talks which were resumed on Tuesday have been adjourned to await the outcome of the 1960 Budget. This move follows a prolonged discussion which took most of the afternoon. The union's general secretary, Sir Tom O'Brien, made the following suggestion to which the CEA representatives agreed:

"Both parties appreciate the difficulties and the dilemma now facing the industry. The proposals of the CEA in their present form are totally unacceptable to the union. We therefore suggest that these negotiations stand adjourned and that this meeting be reconvened within 14 days of the 1960 Budget statement. We wish to add that this should be without prejudice to the rights of both parties, irrespective of the contents of the Budget."

Tomorrow, Friday, Sir Tom meets the KRS at Royalty House—for further talks on wages and working conditions.

British writers back U.S

THE Television and Screenwriter's Guild has unanimously decided to give 100 per cent. support to the Writers' Guild of America in its strike action against the major American film companies.

The principle at stake is that the writer should have a share in his own success: in this case the American Guild is demanding a percentage of the proceeds of post-1948 feature film sales to television, even where the writer has assigned his rights.

The move means that no member of the British Guild will work for any of the American companies involved in the dispute, or their British subsidiaries or associates. A strike fund is being started to compensate any of its 700 members who may suffer as a result of this action.

Tax deputation postponed

THE AITC deputation to the Treasury, which should have taken place today (Thursday), has been put back to February 9. The postponement is due to the illness of the Economic Secretary to the Treasury, Anthony Barber.

The submission to the Chancellor has been communicated to MPs in a letter from the AITC referring to the large number of cinemas forced to close, and urging their support in the need for tax abolition. A number of replies have already been received expressing "sympathetic interest."

As part of the campaign for abolition of the tax, the CEA has sent letters to every MP summarising the industry's case and seeking their support. In addition exhibitors are being called upon by the CEA to canvass their local MPs.

BFFA pays at 42 per cent.

THE SECOND interim allocation of the British Film Fund Agency for the third year will be at the rate of 42 per cent. Low cost films eligible (after multiplying by 2): £70,756. Not eligible for two times rental: £4,809. High cost films: £347,279. Films of not less than 3,000 feet: £422,844. Films under 3,000 feet (after multiplying by 2½): £44,459.

Levy collections paid to agency by HM Customs and Excise apportioned for the period December 6, 1959, to January 9, 1960, approximately covering entertainments to December 26: £241,300.

Films Bill: 12 Government amendments

ONLY government amendments, 12 in number, have so far been tabled for the Report stage of the Films Bill in the Commons next Tuesday. Private members did their best to improve the bill during its committee stage before Christmas, but it has been difficult for them to plan fresh action together during the Parliamentary recess.

All the Board of Trade amendments are in the name of John Rodgers, parliamentary secretary, and most of them carry out promises made by the government in committee.

One proposed addition to Clause 12 says that where a title, playing time or other part of any film has been recorded in the register, as well as or instead of another, no renter shall procure from an exhibitor an undertaking which would impose an obligation to take delivery of the film, unless the renter has supplied to the exhibitor a written statement setting out all the titles, playing times, etc., which have ever been so recorded. If any renter procures an undertaking in contravention of this, he will be liable to a fine not exceeding £100.

Present law

Another amendment specifies that nothing in the new act shall change the present law applying Section 25 of the 1938 act to determine whether a film is British.

Mr. Rodgers proposes that the act shall come into force on the first Sunday after the expiration of a month, starting with the day on which the act is passed.

But there are some exceptions. Sections 12 to 16, of the First Schedule, and Part 1 and paragraphs 10 and 11 of the Second Schedule shall come into force on October 1. These Sections refer to the amendment of register of films; the prohibition of use of unregistered titles; exhibitors' licences; maximum fees; and substitution of playing time for length.

And Sections 6 to 9 and 11, paragraphs 8, 14 and 15 of the Second Schedule, and so much of the Third Schedule as relates to Section 44 of the 1938 Act, shall come into force on January 1, 1961.

Section 6 is that dealing with the closer definition of labour costs of a British film; Section 7 refers to the use of a studio for sound recording; Section 8 is the controversial one stating that the producer or director of a film must be British; Section 9, also a subject of much argument, requires the inclusion of the

continued on page 27

Viewpoint

THE ROLE OF THE CIRCUITS

THERE can be no doubt now about the immediate future of FIDO. The major associations, without reservation, have reaffirmed their full support for the trade defence scheme. It is, indeed, important that the industry should demonstrate solidarity at the present time.

It is apparent that many people in the trade, exhibitors included, have lost sight of the early history of FIDO and the major role played by the circuits, which have an interest in television.

It will be recalled that the idea of FIDO was conceived by Cecil Bernstein, of Granada, and it almost immediately found the support of the Rank and ABC organisations. It must also be conceded that the scheme would never have got off the ground but for the participation of the circuits. And both ABC and Rank have faithfully observed their pledge not to make their own films available to television or to call immediately upon FIDO to buy covenants covering the television rights of the films.

The latter, it must be stated, was an important concession to the industry defence scheme, relieving it of a tremendous financial responsibility which would have been exceeding difficult to meet. Furthermore, through the participation of the two groups, large numbers of important films are denied to television so long as FIDO exists.

Quite apart from the covenants actually acquired by FIDO, it is also quite certain that the existence of the organisation, supported by the influential CEA, has discouraged the sale of other important groups of films.

It is rightly pointed out that, of the large number of films listed as being shown on television last year, the vast majority were made available before the inception of FIDO.

In the meantime, it has been suggested that ABC, Granada and Rank could render further service to FIDO by refusing to transmit over their television services the films involved in the A-R deal.

KINEMATOGRAPH WEEKLY

Editor: William G. Altria, Hon. FBKS

Advertisement Manager: Stanley C. Collins

Editorial: 189 High Holborn, London, W.C.1. Telephone Chancery 3344

Advertising: 96 Long Acre, London, W.C.2. Telephone Temple Bar 2468

Publishing: 6 Catherine Street, London, WC2. Telephone Temple Bar 2468

Telegrams: Kine. Southernwood, Rand, London. Cables: Kineweek, London

Supplements: Ideal Kinema, published monthly; Kine. Studio Review and Kine. Sales and Catering Review, each published six times a year

PUBLISHED BY ODHAMS PRESS LTD.

Long Shots

CONTRARY to expectations there were no emotional outbursts at last week's General Council meeting when delegates considered the course of action to be taken by the CEA following the Associated-Rediffusion deal with John Woolf and Danny Angel.

We were on the mark when we predicted the outcome of the meeting.

General Council approved a strongly worded censure of two producers, reaffirmed its support of FIDO and recommended all members of the CEA to boycott the two producers' films including those that have passed over to television interests as well as those that remain under their control.

The detailed report of the finance and management committee, its recommendations, and the president's statement, which frankly and clearly outlined the position of FIDO and answered many of the questions which have been posed about the deal and the methods of operation of the trade protection scheme, were received in an atmosphere of commendable calm.

By all accounts there was an absolute determination that CEA policy should be upheld and this is evident in the fact that the 52 delegates present unanimously accepted the committee's report and recommendations.

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THE *Daily Mail* gave prominence on Monday to a statement by Harry Mears that the AIC is seeking a government inquiry into "conspiracies and restrictive practices in the film industry."

It seems that the AIC president is decrying the CEA's General Council decision last Wednesday as another example of the monopolistic influence of the major circuits, when, in fact, the majority of independent exhibitors, through CEA membership, are subscribing to measures to protect their own interests.

It is not surprising that the AIC is opposed to the CEA boycott for it seems that as a matter of policy the AIC always goes in the opposite direction to the CEA.

One thing is clear, however. The AIC has never come forward with effective alternative proposals for dealing with the menace of the release of films to television.

The *Daily Mail* report echoed the AIC's claim of a thousand-strong membership. This is hardly borne out by the AIC's annual statement of account.

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WITH his keen appreciation of propaganda values, Douglas Richards seldom misses an opportunity. It was so at the luncheon following the Southern Midlands CEA branch annual meeting on Tuesday.

Replying for the guests Douglas began seriously with a sincere tribute to Ellis Pinkney (who was also a guest): then was mildly flippant by wondering whether the next annual meeting might not be held in Wormwood Scrubs, and then turned again on a serious note by describing the GC resolution on the recent television-films deal "as one of the most momentous in its history."

The CEA president then went on to make an interesting point arising from this deal. One of the problems of our industry, he said, extended from the independent producer, whether he be British or American, because he had no permanent capital invested in the industry. "That creates problems for those of us who have permanent capital at stake," he said.

"I have been trying to educate them as to their long-term interests. It is difficult, but it is a job that has to be done, because a lot of their ideas and notions are having a bad effect on the structure of the industry as a whole."

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PREVIOUS to Douglas Richards' volley, there was a most pleasant ceremony, in which Geoff Watts, vice-chairman of the branch, handed a cheque for £125 to Ralph Bromhead, this being the amount raised this year for the CTBF by the Northants Cinemas Association annual ball. Geoff mentioned that this brought the total Northants contribution to the CTBF for the year to £425.

Expressing his thanks, Ralph wistfully wished that other, much larger organisations in the industry, were as generous in proportion: if they were, he said, the CTBF would be relieved of its present headaches over financial stringency.

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THE branch meeting itself was a quiet affair. Members unanimously endorsed the GC action over the sale of films to TV, and on the advice of its delegate, John Chetham, agreed to keep a sharp eye on Toll-TV, which he described as a "very material and real" problem. He pointed out that they could not easily afford to ignore a

Signing an agreement between Disney and British Commonwealth for the distribution of the films of these two companies in Japan, are Cyril James, managing director of Walt Disney Productions, Ralph Bromhead, managing director of British Commonwealth Film Corporation, and (in between) Fred Kennedy, British Commonwealth representative in Tokyo, now appointed a director of RKO Japan

movement into which Paramount alone had put eight million dollars.

Another interesting point that the branch agreed to pursue was the circularisation of local authorities with the news of Worthing Corporation's decision that it was legally possible to abolish the Sunday opening levy altogether.

Southern Midlands is obviously well satisfied with its officers, for all were unanimously re-elected, and because the branch has lost eight independent members during the year and now can have only one delegate to GC, Geoff Watts, who stood down in favour of John Chetham, was immediately elected as deputy delegate.

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AN earnest of Paramount's plan to augment its schedule with additional production abroad is the visit here of Jack Karp, vice-president in charge of production and head of the studios, accompanied by Russell Holman, eastern production manager and Jerry Pickman, vice-president responsible for advertising and publicity.

They met almost every top British producer at a Dorchester reception given last Thursday by Fred Hutchinson and Dick Patterson, Paramount's production man in Britain.

But big IFs are attached to Paramount's plans. Explained Jack Karp: "There are so many factors to be considered."

He is looking into the availability of studio facilities and top talents, for example.

But not the least of his concerns is the effect of the strike of the American Guild of screenwriters which is seeking for its members a share of the residual earnings of old films released to television. The British screenwriters have this week pledged full support for their American colleagues.

He is also very much concerned about the prospect of a strike of artists who are battling on the same pitch as the screenwriters.

This would be even more devastating to American production.

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JIMMY NICHOLSON and Sam Arkoff—president and vice-president of American International Pictures—arrived here from the States on Monday for talks with Nat Cohen and Stuart Levy of Anglo. The visit should be a profitable one. By the end of the week they will have lined up three co-productions to be made in this country involving around a million pounds.

For six or seven years now Anglo has been distributing International product in this country and the careers of the two companies follow a very similar pattern—an unpretentious beginning, based largely on the horror and gimmick subjects, developing into costly productions.

First in the line-up and expected to go into Merton Park around March is "King Gorilla" in colour. "It's a sort of super 'King Kong'," said Arkoff.

The second film they plan to make is "Aladdin and the Giant" which will call for extensive special effects. This too is in colour.

The third subject has yet to be decided.

Last co-production which Anglo and International made was "The Horrors of the Black Museum," a picture which did well in this country but even better in the States.

Said Nicholson: "British pictures often don't take in America for the very simple reason that they can't be understood, dialogue-wise. But in the 'Black Museum' without making any outrageous concessions to American audiences the artists seemed to speak a universal tongue."

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PREMIERES outside the West End of London are becoming fashionable. This arises partly out of necessity, for the long-run giants, having entrenched themselves firmly in the precincts, leave precious little room for giving the show-case treatment to general release subjects.

But, in addition, there is a growing realisation that a much-ballyhooed first-night in the West End does not always produce the reaction hoped for in the sophisticated atmosphere of the Metropolis.

This is particularly true of subjects which are not essentially a dish for West End audiences but, which, nevertheless, have wide popular appeal.

Recent experience has shown that provincial or suburban cinemagoers appreciate having their palates titillated with a premiere occasion and the publicity which the events attract on a regional basis more than offsets the loss of a West End first-night, so many of which fail to attract the interest of the national press.

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FREDDIE THOMAS of Rank FD has adopted the policy of giving certain pictures the out-of-town premiere with considerable success. For example, the opening of "The Shakedown" at the Regent, Brighton, last week.

The picture was well-received and is going great guns. The Regent's manager, Ray Taylor, reports the best business at this time of the winter season for some time.

A number of prominent exhibitors and circuit bookers were invited by Rank FD to share the experience of the Brighton premiere. Douglas Richards CEA president, Charlie Brown, chairman of the London and HC branch, J. W. Davies, Sol Sheckman and Evelyn Proud, Dick Hamer of CMA, Phil Giles of ABC, Vic Chapman of Granada, Dick Chuter of Essoldo, Peter King of Shipman and King; Frank Ledger of Davies Cinemas, were in the party which travelled to the South Coast resort.

They were joined by a number of exhibitors from the South Coast territory, among them Geoffrey Bravery, Mrs. Merriman-Langdon, Sussex branch chairman and Eric Mills, Harry Adley, on home ground and in fine fettle and Morris Levy, who retains an active interest in CEA affairs, were also given a warm welcome.

There was immense local interest in the personal appearance of the stars Hazel Court, Terence Morgan, Bill Owen and others of the cast.

Present too, as highly interested observers were Kenneth Shipman, producer Norman Williams, director John Lemont and scriptwriter Leigh Vance, the team responsible for the production under the Alliance banner, and Bill Gell jnr., representing Sidney Box's interest in the picture. They can have no qualms about the potential of this modest-budget but highly polished "X" certificate melodrama.

Freddie entertained his civic and trade guests at a supper party after the premiere and Doug Richards eloquently expressed the sentiments of all when he conveyed thanks for the impeccable hospitality and the very efficient arrangements for transporting the guests from London.

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THE off-beat premiere is also the speciality of Warner-Pathe. And we applaud the company's solution to the problem of having no West End house in which to premiere "Scarface Mob" on Monday.

Rather than give this important Desilu production an unheralded release, Lou Lewis will give it the full celebrity treatment at the Regal, Harrow Road, West London.

Simultaneously with this premiere, the picture will be launched at 20 London pre-release houses.

Showmanshipwise the event will be treated with the same importance as a West End gala performance, and invitations have already been accepted by many stars and other personalities.

In this thickly populated district, the publicity value must be immense—as it was in the instance of the "Tommy the Toreador" South London premiere.

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UI's sophisticated comedy, "Pillow Talk," a Rank FD release, is by no means a sleeper. It has come across the Atlantic with a big reputation.

It has made its mark at the Odeon, Marble Arch, following last Thursday's premiere performance.

Despite the Arctic conditions, it has, I understand, set up some new records.

Incidentally, the premiere audience came away with a bright souvenir. The synopsis for the film was handed out in miniature, candy-striped nylon covered pillows.

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VARIETY CLUB'S annual dinner and dance, to be held at the Dorchester Hotel on February 20, is a complete sell-out and Nat Cohen, co-chairman of the committee, advises that no further applications for tickets can be considered.

As a matter of fact, the demand already exceeds the number of tickets available, and the committee, once again, is compelled to adopt a policy of first come, first served in the allocation of tickets.—**The Stroller.**

James H. Nicholson, president of American International Pictures of Hollywood, seen with Nat Cohen, managing director of Anglo Amalgamated, and Samuel Z. Arkoff, vice-president of American International. The Americans are here for talks with Nat Cohen and Stuart Levy to line up details for at least three co-productions in this country during 1960 involving over a million pounds sterling

News of the Week

TV sends Granada profits soaring by £540,000

THE Granada Group made a net profit of £797,290 during the year ended September 26, 1959—an increase of more than half a million on the previous year, when the profit was £257,129.

This is revealed in the group's annual report, which states that the ordinary shares and "A" ordinary shares will receive a final dividend of 40 per cent. plus a 25th anniversary bonus of 10 per cent. The interim dividend on both shares was 40 per cent.

The remarkable profit increase, states chairman Sidney Bernstein in his report, was due entirely to the success of the group's wholly owned subsidiary, Granada TV.

"From this bright picture that our television service presents," he goes on, "I must now turn to the sombre shades of the film industry. Attendances throughout the country have continued to decline.

"In 1958 the average weekly attendance was about 14.5 million, as compared with about 17.5 million in 1957. In the first half-year of 1959 the decline continued: then came the long hot summer which was good for some things but certainly not for cinemas. The summer, together with the greater shortage of good films, made trading very difficult.

"The government attitude to the film industry is purblind. On the one hand, they are ready enough to pay lip service to the national importance of a vigorous British film industry; and yet on the other they refuse to face the economic facts that have repeatedly been presented to them.

Problems enough

"A vigorous film industry in this country depends fundamentally on a strong exhibition side. As I said last year there are problems enough to be overcome without the quite gratuitous one of an admission tax which no other form of entertainment has to bear.

"Admittedly that tax was reduced during the year, but it is still milking the industry of one-tenth of its gross takings.

"When the Chancellor of the Exchequer announced the reduction, he said that 'the industry was undergoing difficulties arising from other amenities, but that was not an automatic reason for relieving its patrons entirely from taxation.'

"What I fail to understand is why the government should assume there is any automatic reason for taxing the admissions of cinema patrons, when every other entertainment goes scot free."

Referring to the new Films Bill, Mr. Bernstein criticised the fact that some of the levy will go to newsreels which are virtually owned by two major companies. The reason was that the material was available to British overseas services at reduced prices.

"Why," asked Mr. Bernstein, "should British film producers be penalised and lose some of the levy to subsidise British information services abroad? This is something that should be paid for by the government, not the film industry."

The chairman also attacked the ridiculous situation of the Sunday Observance Laws.

Brewers could open their public-houses, newspapers could be printed, television could present its programmes. But cinemas could be opened only by permission of the local authority—and by paying a substantial charity levy.

There were encouraging signs, however.

"Our attendances," said Mr. Bernstein, "have declined to a lesser extent than the drop in cinema attendances in the country as a whole and this, I am convinced, is due to the high standards we have set for comfort and service."

Five Associations and third TV channel

THE Joint Committee of the Five Associations is to refer the question of the film industry seeking control of the third TV channel to the constituent bodies for discussion before its own special committee takes further action.

This was decided at last week's meeting of the joint committee when members noted the preliminary discussion the special committee had had on the subject.

Representatives. — In view of difficulties experienced by the producer organisation in ensuring representation on the committee of the various interests they represented, it was agreed that all five associations should have the right to send their general secretaries to meetings as ex-officio members.

Exhibition. — The committee has agreed that no value could be gained by the industry taking a stand at the 1960-61 Schoolboys' Own Exhibition. Members agreed this in the light of reports by a number of representatives who visited the recent exhibition.

CEA Conference. — News that individual associations had agreed to co-operate with the CEA in making this year's CEA Conference at Folkestone "an event of industry-wide importance," was welcomed by the committee.

Enthusiastic response to 'Anglo Week'

ANGLO AMALGAMATED'S "Anglo Week" sales drive has proved a tremendous success in all overseas territories, as well as in the United Kingdom. The response from the company's distributors overseas was remarkably enthusiastic, state Nat Cohen and Stuart Levy.

The Anglo directors said that the sales drives in territories everywhere, backed by strong exploitation and advertising campaigns, all achieved excellent results.

It was not the intention to make Anglo Week

continued on page 27

BoT will consider levy implications of TV deal

PROTESTS made to the Board of Trade by the CEA concerning levy implications of the Associated-Rediffusion deal with John Woolf and Danny Angel will be considered by board officials together with the submission the CEA proposes to make on the levy generally.

Exhibitors' concern over the levy implications of the deal was made clear in a letter sent by CEA general secretary Ellis Pinkney to G. S. Knight, of the Board of Trade Films Division. With the letter, was a copy of a press statement giving the text of resolutions passed by the CEA general council on the subject.

Mr. Pinkney's letter read as follows:

"At a meeting of the CEA General Council held this morning there was considerable discussion on the subject of the recently announced deal between John Woolf and Daniel Angel and their respective companies on the one side and Associated-Rediffusion on the other, under which deal 55 British feature films have been made available to television. Following on such discussion certain resolutions were passed and I attach for your information a copy of a press statement which was issued this afternoon giving the text of such resolutions.

Grave concern

"Apart from the general issue, however, the delegates expressed their grave concern on the fact that a large proportion of the films in question were of comparatively recent production and had consequently derived substantial benefit from the production fund.

"This latter fund, as you are aware, is financed by exhibitors' payments and there was vigorous protest that the production of these films having been made possible by such payments the same were now to be made available to television to the detriment of the same exhibitors.

"Although the CEA is at present engaged in an active review of the levy generally, in connection with which we will in due course be making submissions to you, I was nevertheless instructed to convey to you now the very strong feelings of our members concerning the levy implications of the recent deal."

KRS deplores the Woolf-Angel deal

MEMBERS of the KRS council unanimously deplored the John Woolf-Danny Angel deal with Associated-Rediffusion and reaffirmed its support for and confidence in FIDO, when they met last week.

At the meeting, Montague C. Morton was re-elected president of the society for 1960.

Five British films in short list for Academy Award

FIVE British films, seven American, and one each from France, Sweden and Poland are in the short list of the Society of Film and Television Arts for the premier British Film Academy Award for 1959.

Full details of the short lists in the various categories are:—

Best film from any source, and best British film:

"Anatomy of a Murder" (USA), "Ashes and Diamonds" (Poland), "Ben-Hur" (USA), "The Big Country" (USA), "Compulsion" (USA), "The Face" (Sweden), "Gigi" (USA), "Look Back in Anger" (GB), "Maigret Sets a Trap" (France), "North West Frontier" (GB), "The Nun's Story" (USA), "Sapphire" (GB), "Some Like It Hot" (USA), "Tiger Bay" (GB), "Yesterday's Enemy" (GB).

United Nations' Award for the best film illustrating one or more of the principles of the United Nations' Charter:

"The Nun's Story" (USA), "On The Beach" (USA).

Best British Screenplay. (Short List prepared by the Television and Screenwriters' Guild):

"Blind Date," (Ben Barzman and Millard Lampell), "Expresso Bongo," (Wolf Mankowitz), "The Horse's Mouth" (Alec Guinness), "I'm All Right, Jack," (Frank Harvey, John Boulting and Alan Hackney), "Look Back In Anger" (Nigel Kneale), "North West Frontier" (Robin Estridge), "No Trees In The Street" (Ted Willis), "Sapphire," (Janet Green), "Tiger Bay" (John Hawkesworth and Shelley Smith).

Ashcroft nominated

Best Performance by a British actress:

Peggy Ashcroft in "The Nun's Story"; Yvonne Mitchell in "Sapphire"; Audrey Hepburn in "The Nun's Story"; Sylvia Syms in "No Trees in the Street"; Wendy Hiller in "Separate Tables"; Kay Walsh in "The Horse's Mouth."

Best performance by a British actor:

Stanley Baker in "Yesterday's Enemy"; Richard Burton in "Look Back In Anger"; Peter Finch in "The Nun's Story"; Laurence Harvey in "Expresso Bongo"; Gordon Jackson in "Yesterday's Enemy"; Laurence Olivier in "The Devil's Disciple"; Peter Sellers in "I'm All Right, Jack."

Best performance by a foreign actress:

Ava Gardner in "On The Beach"; Susan Hayward in "I Want to Live"; Ellie Lambetti in "A Matter of Dignity"; Shirley McLaine in "Ask Any Girl"; Rosalind Russell in "Auntie Mame."

Best performance by a foreign actor:

Zbigniew Cybulski in "Ashes and Diamonds"; Jean Desailly in "Maigret Sets A Trap"; Jean Gabin in "Maigret Sets A Trap"; Jack Lemmon in "Some Like It Hot"; Takashi Shimura in "Living"; James Stewart in "Anatomy Of a Murder."

Most promising newcomer to films:

Gerry Duggan in "The Siege of Pinchgut"; Liz Fraser in "I'm All Right, Jack"; Hayley

continued on page 34

CEA BRANCH REPORT

Producers should not get levy if films go to TV

S. WALES.—Three questions posed by Romulus Films and Daniel Angel Films on the present TV deal controversy, were answered by the CEA President, J. D. Richards at the annual general meeting on Friday.

Mr. Richards said that, when FIDO was set up, it had no money and undertakings were sought from all the major owners of films not to go to FIDO for their films to be purchased. Amongst them was John Woolf who refused to give such an undertaking, Mr. Richards said. "Mr. Woolf doesn't live on a desert island—he was completely au fait with the industry's position in the matter. It is no excuse for him to say that he was not asked to sell his films to FIDO. Having done this deal, both men are very much concerned to find excuses for their action and I think it would be very bad indeed if we aided and abetted them in their excuses by giving the impression that FIDO has failed in this respect."

Mr. Richards said that only two TV deals had been made since the inception of FIDO and it had been borne in mind that there might be renegades. People could not be forced to go to FIDO and the CEA boycott was designed to cover this.

The answers

Answering the three questions he said it was not true that 300 feature films had been shown on TV during 1959. There had been 300 screenings, but many of them were of the same films by different stations. Every one of those films had been purchased before FIDO was set up.

On the question of why films were regularly televised by ABC, Granada and Rank, Mr. Richards said it had been realised that in some networks the companies concerned would find it difficult to opt out. In Southern TV The Rank Organisation had only a minority interest and could not affect policy decisions. ABC had made the Ealing films deal but had not allowed the films to be networked by other stations. "The three companies named have never bought films since the inception of FIDO and they are all three enthusiastic supporters of FIDO" he added.

On the last question as to why a list of the films acquired by FIDO was not published, Mr. Richards said that 100 films had been acquired. "The reason why we don't publish it is for the sake of the industry and not because of any guilty conscience. If you give the information the TV companies know what films have not been purchased and will go out of their way to buy them. Many other films we have kept off TV without buying them and this is obviously a good thing to do."

Mr. Richards then faced a barrage of questions from the members. Replying to George Isaacs (Bridgend) he said it was difficult to know what would be the attitude of Granada, ABC and Rank about televising the films. "We have made soundings seeking undertakings from these people that they will not network the films, but it is a difficult problem. As I said previously Rank, for example, has only a minority interest in Southern TV. We are seeking assurances and considering an approach to the people concerned."

He told George Newell (Ferndale) that FIDO had no powers at all as an organisation. The CEA boycott sought to protect the legitimate interests of the exhibitor and the industry as a whole. Mr. Richards said he had not been enthusiastic about FIDO at the start because he felt that people should not require the CEA to compensate them for cutting their own throats.

T. E. Merrells (Cardiff) said that exhibitors contributed millions of pounds to the production of British films. "Are we going to take steps to see that any film receiving money from the production levy is not sold to TV?" he asked.

Mr. Richards: "One of the worst mistakes the CEA ever made was to allow the levy to become statutory. We lost our bargaining power by that. Now the dispersement of the fund is a matter for the Government. We have sent a letter to the President of the Board of Trade pointing out our concern in this matter and telling him that we are undertaking a complete review of the working of the production levy. But we are dealing with the Government and they hear other people's views."

Mr. Merrells: We have had experience in other connections with Government departments and if sufficient pressure is put then action is forthcoming. If every exhibitor had the guts to go on strike and refuse to pay the levy then what could the Government do about it? Nothing. That is the action we should take.

Mr. Richards: You are advocating breaking the law.

Mr. Merrells: Certainly, why not?

Mr. Richards: Certain members of the AIC tried it and Mr. Pinkney can tell you what happened to them.

Mr. Merrells: If we acted as a CEA and not as individuals you would be surprised at the result.

Mr. Isaacs: When a particular film receives money from the production fund could we not make it automatic that the TV rights go to the fund? Unless the Government does that then I vote we do refuse to pay the levy. If we go to gaol, then we will all go to gaol and they will have to provide bigger gaols which will cost a lot of money.

Mr. Richards: This would be ideal protection and we have tried to get it. We will use this concrete instance to again make representations to the Board of Trade to secure the kind of protection you advocate.

Mr. Richards added, "Producers are not exactly rational people. They are extremely avaricious in their activities, and it is a difficult problem trying to educate them as to their long term benefit."

Elections. — The formal business of the meeting had been quickly dispensed with.

W. Berriman (Pontypridd) was elected chairman for the third time—a branch record; while Dennis Owen (Treforest) was appointed vice-chairman. General Council delegates elected were the chairman and vice-chairman together with Wyndham Lewis (Cardiff) and Henry Ponking (Cardiff).

Disappointment

Luncheon. — At the luncheon following the meeting the Lord Mayor of Cardiff (Ald. Mrs. Helena Evans) said the industry had gone through a period of disappointment. Other forms of entertainment were available to the public and they only went to see better pictures. The moral was to make all pictures better pictures. The cinema was the only form of entertainment paying ET and she felt that, in all the circumstances, the Chancellor of the Exchequer should give it some consideration.

Mr. Berriman welcomed representatives of the local authorities and said that Cardiff, as Capital of Wales, would be an ideal place to start on "that iniquitous piece of legal robbery" for the opening of Sunday cinemas.

Raymond Gower, MP for Barry, said he was convinced the industry had a strong and valid case on ET. "Within the difficulties of Parliamentary procedure I shall certainly do all I can to put that case forward."

Sir Tom O'Brien, who was not on the official toast list, made a fighting speech on the TV deal. He said the trade unions would stand pat on the statement he made recently that he deplored the fact that the deal was made.

World Markets

Another film company makes a TV deal

BONN.—Real Film Co. has formed a new company, together with North German Radio, area television broadcasting organisation. Real Film Co. provided the new set-up with the physical properties of Real Film Studio, Hamburg, second largest German studio lot, while NDR provided an undisclosed amount of cash for the new company. Real Film Co. now owns a 20 per cent. interest in the new studio operation company, and the rest—80 per cent.—is owned by the television organisation.

Real Film continues its operations as a motion picture production concern, and one of the co-owners of Real, Gyula Trebitsch, continues as administrative head of the Hamburg studio operations under a long-term contract. The motion picture company, which still is headed by Walter Koppel, will continue to use the studio lot for its feature film productions, but a large share of the total stage capacity is expected to be occupied by television programme production.

Real Film has said it will keep its previous level of theatrical film production and might expand it. At the same time, the company plans to intensify its theatrical distribution activities through acquiring additional interests in Europa Film Verleih, a distribution company in which Lux Films of Rome, Italy, has held a share.

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THE DEAL is the second case of its kind. Some months ago, Bavaria Filmkunst, country's largest motion picture studio, located in Munich, made a similar deal with Bavarian Radio, another German area broadcasting organisation.

Sale of studio properties to existing German television organisations is creating a serious shortage of stage space for the television programme production field. West Germany, according to Government plans, will get a second and, eventually, a third network of transmitters and stations. These new stations will have no studio space at hand when they come into existence.

There is some speculation that existing German TV stations are planning to acquire all studio space available now for competitive reasons.

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ADMISSIONS in 50 key west German cities went down by 12.6 per cent. during the first half of 1959, according to latest official statistics. This decline is likely to be even larger when extended to the German theatre total of 6,000 houses and the entire year of 1959; the downward trend in industrial areas, as in Muehlheim and Bochum, is much sharper.

SPIO, top-level German industry organisation, gives six-month decrease rates of 22.6 and 21.6 per cent., respectively, for the two Rhur area cities.

General German industry opinion is that the decrease rate may accelerate for some three or four years, as television saturation in West Germany is not expected before five or six years. —**Gustav Genschow.**

VARIETY
REPORTS ON
"SOLOMON AND SHEBA"
New York "MIGHTY $160,000" Chicago "BOFF 64G"
Washington "BLOCKBUSTER 40G" Seattle "MIGHTY $28,000"
Baltimore "GREAT $12,000" Minneapolis "GIANT 17G"
Detroit "RECORD $45,000" Denver "RECORD $35,000"
Boston "SOCKEROO $20,000" Pittsburgh "POWERFUL $50,000"
Philadelphia "RECORD $45,000"
PRESENTED IN
SUPER TECHNIRAMA-70

Unifrance is angry over criticism

PARIS.—Raoul Ploquin, President of Unifrance Film, has protested most vigorously to the Government against the publication by a French film paper of extracts of a report of a financial inquiry into Unifrance Film.

This report by an Inspector of Finance, M. Desportes, followed an extensive inquiry into the management and finances of several official film organisations, including Unifrance Film.

None of the organisations concerned have, in fact, been shown the report. However, *l'Objectif* published extracts with comment which I referred to at the time.

The comment and the manner in which the extracts were published in the journal gave the impression that the organisations were badly run and were unduly extravagant.

M. Ploquin told KINE.: "I will not cross swords with *l'Objectif*, but I have protested against the publication of extracts of a report which none of the organisations named have ever seen.

"If some of the allegations have a foundation of fact, then the Minister of Finance has only to call on us for an explanation. We can provide explanations."

M. Ploquin said that as far as he could see the report made no far-reaching allegations. "Indeed it cannot, because expenditure is controlled by a Ministry of Finance official who would soon stop abuse.

"Obviously certain items have come as a surprise to M. Desportes because he is not informed on the peculiarities of the film industry."

M. Ploquin cited the case of the cost of a dinner jacket for M. Jerome Brierre, who accompanies the stars on their travels, on behalf of Unifrance. "M. Brierre wears out one dinner jacket a year," said M. Ploquin, "and he does not earn enough to buy himself dinner jackets at that speed. It was reasonable enough that Unifrance should buy him a dinner suit."

M. Ploquin said that if the stars did cost Unifrance Film a certain amount of money when they travelled it must not be forgotten that they were giving their time and doing a wonderful propaganda job for French films.

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DISCUSSING the new film law Raoul Ploquin, told me: "There is little doubt that the Government wants to help the film industry, but the way in which it is helping us is most worrying. We cannot believe that we will be granted low interest loans by the Government without something being given in return. Whether this is an effort by the Government to get its hands on the industry remains to be seen. It might very well be so."

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PLANS for the Cannes Film Festival which will take place from May 4 to 20 will include a flower show. A jazz festival is also expected to be organised at the same time as the film festival, but will be quite unconnected with it.

The selection committee has already started work. Further technical improvements are also announced, including new sound equipment which will provide 1,500 earphones so that films can be heard in at least three languages. — **Henry Kahn.**

Italian earnings are 30 per cent more

ROME.—There is satisfaction, almost jubilation, here, over signs of a marked resurgence of business as revealed in the earnings of first-run films in 15 key cities of Italy in December.

They totalled a record 2,025 milliard lire, a 30 per cent. increase over the 1,606 milliard of December 1958; and the trend is apparently continuing in January.

Of the 2,025 milliard, 44.34 per cent. was earned by purely Italian films and, together with Italian-French co-produced films they passed, for the first time ever (if only by the smallest of margins) the 45.83 per cent. grossed by American films.

The share of British films was a sad 1.34 per cent., or a gross of approximately £15,574.

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ITALIAN optimism extends to other fields with the publication of figures that illustrate the extent to which native financiers have regained the confidence they lost in the crisis years 1955-56.

In 1959, according to Eitel Monaco, there was a 20 per cent. bigger investment in production than in 1958. This resulted in the completion of 161 films in the first 11 months of the year, as against 143 in the equivalent period of 1958. —**Laurence Wilkinson.**

More flops than ever before

STOCKHOLM.—Industry statistics for the last 12 months show that there were more flops in 1959 than ever before. Never have so many pictures run for less than a week at opening cinemas.

There were fewer films shown at first-run houses in Stockholm during 1959 than in 1958, but, on the other hand, the number of reissues at the first-run houses was larger in 1959 than in any other year.

A total of 375 films opened at Stockholm's first-run houses, against 393 films in 1958. As in 1958, the films came from 17 different film-producing countries, with United States topping the list with 187 films (50 per cent.—against 46.8 per cent. in 1958).

Great Britain came second with 50 films (against 75 in 1958). France followed at third place with 42, Germany with 29, Sweden with 18 and Italy with 17.

Russia had ten films released (six in 1958). The remaining films came from Denmark (six),

continued on page 34

Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
Labyrinth (Gala)—German	**91 min. (X)**	Nadja Tiller, Peter Van Eyck, Amedeo Nazzari	Psychopathic malarky, made in Germany, but given English sub-titles, illustrating case history of alcoholic poetess. Acting competent, direction smooth and clinical detail convincing, but subject dreary	**Booking mainly for specialised halls (NC)**
†Never So Few (MGM)—U.S	**124 min. (A)**	Frank Sinatra, Gina Lollobrigida, Richard Johnson	Full-blooded CinemaScope and Metrocolor adventure melodrama dealing with tough American officer's exploits during Burma war. Characterisation bold, treatment flamboyant, love interest bizarre, humour crisp, highlights spectacular, dialogue snappy and photography first-class	**Capital star hokum (C)**
†Passion In The Wilderness (E. J. Fancey)—U.S	**75 min. (A)**	Gina Albert, John Sutton, Richard Olizar	Eastman Color travelogue-cum-triangle drama, set in Amazon jungle, concerning writer, explorer and comely girl. Script uneven, but players adequate, animal asides intriguing and nudist gimmick exploitable	**Reliable 'double bill" (C)**
Scarface Mob, The (Warner)—U.S	**96 min. (A)**	Robert Stack, Pat Crowley, Neville Brand	Racket busting melodrama describing forthright public investigator's victory over Al Capone, notorious Chicago gangster, and his mob. Story factual, characters tough, romantic touches appealing, humour apt, gunplay realistic and "period" atmosphere convincing	**Very good popular booking (C)**
***Sentenced For Life (United Artists)—British**	**64 min. (U)**	Francis Mathews, Jill Williams, Basil Dignam	Crime fare telling how a young law student clears his father, sentenced for treason. Tale pat, acting sound, direction straightforward, heart angle popular and staging adequate	**Reliable quota (C)**
Silent Stranger, The (Rank)—U.S	**64 min. (A)**	Colleen Miller, Charles Drake, Rod Taylor	Off-beat small town crime melodrama covering apprehension of phsychopathic killer. Story holding, cast competent, feminine slant compelling and climax hectic	**Good "second" (C)**

Reissue

***Traitor, The (New Realm)—British**	**77 min. (A) approx.**	Donald Wolfit, Robert Bray, Jane Griffiths	Whodunnit with an international flavour set in one of England's stately homes. Original review in "Kine." March 14, 1957	**Very good British booking (C)**

(C) SUITABLE FOR CHILDREN. (CC) EXCELLENT FOR CHILDREN. (NC) NOT FOR CHILDREN.
* BRITISH QUOTA PICTURE † IN COLOUR

Never So Few

MGM. American (A). CinemaScope. Photographed in Metrocolor. Directed by John Sturges. Featuring Frank Sinatra, Gina Lollobrigida and Richard Johnson. 11,185 feet. Release February 29, 1960

FULL-BLOODED CinemaScope and Metrocolor adventure melodrama, adapted from Tom T. Chamales' novel. It's about the fearless leader of an American-British task force in Burma during World War II who, maddened by plundering Chinese Nationalists' treachery, tosses the military manual away, pays the barbarians back in their own coin and is complimented by his general and a ravishing lady. Attractive players, including Frank Sinatra, Gina Lollobrigida and Richard Johnson, give the fabulous plot all they've got and, thanks to their tireless team work, crisp comedy, bizarre romance and spectacular combat highlights are boldly underlined, and loose ends skilfully concealed. It'll keep the masses and most womenfolk on the qui vive. Capital star hokum.

Story.—On leave in Calcutta from the North Burmese jungle, Tom Reynolds, an American captain, and Danny de Mortimer, a British officer, jointly commanding Kachin guerrillas, harassing Japanese troops, meet Carla, beautiful mistress of Nikko Regas, a mysterious gentleman. Danny contracts malaria and Carla nurses him, but, although the two fall for each other, Carla refuses to desert Regas. Following an attack resulting in the deaths of many Americans, Tom and Danny learn that Chinese bandits and not the Japanese were responsible. Subsequently, it is revealed that a Chungking war lord had been guilty of selling U.S equipment to Nationalists. Later, Danny gets killed by a Chinese gunman, Tom goes berserk and orders the wholesale execution of Chinese prisoners. Tom is arrested and Chungking officials want to make an example of him, but Sloan, a U.S brigadier, outwits them. It then turns out that Carla and Regas are actually Allied agents, and Tom and Carla presumably marry.

Production.—The picture does not stress the part played by the British during the Burma campaign, but, since entertainment is the first consideration, few will quarrel with this. It has down-to-earth humour aplenty, a glossy love interest and some terrific battle scenes, culminating in the spectacular destruction by fire of a vital enemy airfield. Frank Sinatra never lets up as the brash, quick tempered, yet ingratiating, Tom. Gina Lollobrigida, superbly gowned, is a most seductive Carla, and Richard Johnson definitely has his moments as Danny. Peter Lawford, Steve McQueen and Paul Henreid are the most prominent of the resourceful rest. Some eyebrows may be raised at Tom's summary disposal of the Chinese and the handling of his "court martial," but, say what you will, dramatic licence paves the way to an eminently showmanlike fade-out.

Points of Appeal.—Exciting tale, box-office stars, popular romantic and light relief, big thrills, widely varied backgrounds, CinemaScope and Metrocolor.

The Scarface Mob

Warner-Pathe. American (A). Directed by Phil Karlson. Featuring Robert Stack, Pat Crowley and Neville Brand. 8,734 feet. Release February 8, 1960

RACKET-BUSTING melodrama, set in Chicago during the late 'twenties and early 'thirties. Based on fact, it covers a ding-dong battle between Al Capone, the notorious gangster, and his thugs and a famous U.S police chief and his dedicated G-men. The "Police Gazette" suffers a little in comparison with "The FBI Story" and "Al Capone," both of which had bigger stars and more ambitious presentation, but nevertheless contains plenty of red meat, marinated in realistic and colourful Prohibition period atmosphere. Definitely a "rill mill" for the "ninepennies." Very good popular booking.

Story.—It's 1929 and Al Capone, the ruthless Chicago beer baron, is serving a short stretch, but his aides, Frank Nitty and Tony Liguri, carry on their boss's evil work. Eliot Ness, a prohibition agent, learns that Capone's outfit is bribing cops and recruits a team of seven courageous men, headed by Joe Fuselli, a reformed gunman. They discover the location of secret breweries by tapping telephone wires and, using armoured cars, demolish them. Released, Capone re-organises his forces and his hirelings attack Betty Anderson, Ness's fiancee. Later, Joe is shot down in mistake for Ness and Ness arranges for Joe's funeral procession to pass Capone's hotel. The public, roused from its apathy, helps Ness bring a charge against Capone that sticks. Finally, Capone is jailed and his reign of terror ends.

Production.—The picture gives an accurate account of conditions in Chicago when bootleggers took over the city, and romantic asides and speakeasy divertissement, complete with songs, effectively break up raids on illicit breweries and gun fights. Robert Stack shows determination as Ness, Pat Crowley is an appealing Betty, Keenan Wynn registers as Joe, Joe Mantell furnishes apt humour as a dithering informer, Barbara Nichols is quite a dish as a cabaret entertainer, and Neville Brand puts on a reasonably convincing Edward G. Robinson act as Capone. The rest also give of their best. A salutory note is firmly struck at the fade-out, the staging has realism, and gaps in the continuity are securely bridged by Walter Winchell's commentary.

Points of Appeal.—Popularity of gangster fare, sound cast: exciting highlights, title, good detail, feminine angle and impressive and showmanlike climax.

Sentenced for Life

United Artists. British (U). Featuring Francis Mathews, Jill Williams and Basil Dignam. Produced by Edward J. Danziger and Harry Lee Danziger. Directed by Max Varnel. Story by Mark Grantham and Eldon Howard. Director of Photography, S. D. Onions. 5,742 feet. Release March 14, 1960

ROMANTIC crime melodrama. It tells how a young law student not only clears his father, wrongly gaoled as a traitor, but marries into the family responsible for the injustice. The cast eschews subtlety, but its love interest never unduly intrudes and few punches are pulled. Smooth dialogue and adequate staging complete the minor oracle. Reliable quota.

Story.—John Richards, an engineer, is sentenced in 1943 for selling vital blueprints to the enemy. Fifteen years after, his son, Jim, a budding solicitor, promises his dying mother that he will vindicate his father. John accuses Ralph Thompson, his former business partner, and Jim, using a false name, gets acquainted with Sue, Ralph's daughter. Later, Jim raids Ralph's office and discovers that Edward, Ralph's unscrupulous younger brother, brought about his father's conviction and incarceration. In the final showdown, Edward accidentally shoots Ralph, an unwilling accomplice, but before Ralph expires he confesses that John was innocent. John is freed and Jim and Sue plight their troth.

Production.—The picture, a workmanlike potboiler, simmers at the start and, apart from occasional moments of unintentional humour, seldom stops bubbling. Francis Mathews has an easy manner as the dauntless Jim, Jill Williams is a well behaved Sue, Basil Dignam registers as the weak Ralph, and Mark Singleton does his stuff as the evil, domineering Edward. The rest are also competent. Its heart angle pleases, and the climax is at once neat and exciting.

Points of Appeal.—Pat tale, sound team, popular sentiment, salutary curtain, title, useful length, British label and U certificate.

Passion in the Wilderness

E. J. Fancey. American (A). Photographed in Eastman Color. Directed by Zygmunt Sulistrowski. Featuring Gina Albert, John Sutton and Richard Olizar. 6,900 feet. Release not fixed

TRAVELOGUE and triangle drama, finely photographed in Eastman Color. It concerns a writer, an explorer and a comely young woman who triumph over many hazards and solve their personal problems while combing the Amazon's upper reaches. The script is a bit uneven, but the leading players are adequate, the animal and native encounters carry quite a thrill and there is a nudist gimmick for good measure. Reliable "double bill."

Story.—Seeking material for a best-seller, an author travels to South America, accompanied by his attractive secretary. Soon after their arrival, they witness an ancient legend spring to life when a beautiful girl is washed ashore, and then fly up the Amazon with an explorer, seeking a lost tribe. They have many adventures and the men compete for the girl. The explorer wins, the girl, preferring love to luxury, stays behind, and the writer, richer in experience, returns home alone to complete his task.

Production.—The picture dwells unduly on the legend sequence, but once the Amazon brush is reached scenes of wild life, visits to native villages and the love interest are vigorously scrambled. John Sutton makes a gentlemanly writer, Richard Olizar is a handsome and virile explorer, and Gina Albert, not unlike Brigitte Bardot, registers as the girl.

Points of Appeal.—Fascinating, if untidy, story, sound cast, authentic backgrounds, title, nudity and Eastman Color.

The Silent Stranger

Rank-Universal. American (A). Directed by Harry Keller. Featuring Colleen Miller, Charles Drake and Rod Taylor. 5,765 feet. Release February 8, 1960

OFF-BEAT crime melodrama, unfolded in an American suburb. It deals with the apprehension of a modern Jekyll and Hyde and smoothly builds up to an exciting climax. The director and leading players leave nothing to chance, while its placid small town backgrounds subtly amplify both its human angle and the evenly spaced highlights. Definitely an intriguing and suspenseful hour. Good "second."

Story.—Johnny, a presentable fellow, returns home after an absence of six years and is warmly welcomed by his widowed mother, Mrs. Walters, his comely widowed sister-in-law, Helen, and young nephew, Doug. Later, Helen meets Mike Randell, a detective searching for a homicidal maniac, and discovers that Johnny is Mike's [illegible]an. Johnny attempts to liquidate Helen, but [illegible]ike saves her. Johnny then grabs Helen and d[illegible]hes off in his car. Johnny, mentally unbal[illegible]ced through an early cycling accident, swerv[illegible] to avoid a boy on a bike, crashes and is [illegible]ed. Helen survives and finds happiness with [illegible]ike, and Mrs. Walters remains innocent of Jo[illegible]y's ugly record.

Production.—The picture quickly gets i[illegible] its stride, yet cleverly keeps one in doubt unt[illegible] near the end whether or not Johnny is a dan[illegible]rous schizophrenic. Colleen Miller displays real [illegible] motional ability as the frightened Helen, C[illegible]rles Drake disarms as Johnny, and Rod Ta[illegible]r is a forthright Mike. Its bit parts, too, are [illegible]ompetently portrayed.

Points of Appeal.—Compact and holdin[illegible]story, able cast, obvious feminine angle, hectic [illegible]inale, title and handy footage.

Labyrinth

Gala. German (X). Directed by Rolf Thiele. Featuring Nadja Tiller, Peter Van Eyck and Amedo Nazzari. 8,241 feet. Release not fixed

PSYCHOPATHIC melodrama, made in Germany with English sub-titles. It illustrates the stormy case history of a mentally dishevelled young woman who spends a short but hectic time in a de luxe snake-pit before being finally straightened out. The acting and direction meet all demands, but its subject is unrelated to popular entertainment. Booking mainly for specialised halls.

Story.—Georgia Gale, a comely poet, victim of many frustrations, loses her talent for composition, hits the bottle and enters a nursing home run by Doctor de Lattre, a handsome medico. Later, Georgia and the prioress of a convent become friendly, and Marjorie, a nymphomaniac with suicidal tendencies, seeks Georgi[illegible] companionship. One day, Georgia gets hopelessly intoxicated and alcohol causes her to reveal her inner thoughts. On sobering up, Georgia suffers shock and staggers to the convent chapel, where the prioress comforts her. Marjorie reacts strangely and stabs herself, and Georgia has a relapse. De Lattre gives her a drug and when she recovers her sanity is miraculously restored.

Production.—The picture does most of its head shrinking against appropriate and not too depressing backgrounds, but is, nevertheless, mainly clinical. Nadja Tiller fairly goes thro[illegible]gh the hoop as the love-starved Georgia, Amedo Nazzari is a dignified de Lattre. Nicole Bad[illegible]l looks the part as the wild-eyed Marjorie, a[illegible] Peter Van Eyck provides a few welcome light [illegible]oments as a gay drunk. The director, too, [illegible]alert, but the more realistic the film the t[illegible]hter it holds its audience in an emotional stra[illegible]jacket.

Points of Appeal.—Stars and pos[illegible] ploitation angles.

Reissue

The Traitor

New Realm. British (A). Featuring [illegible]onald Wolfit, Robert Bray and Jane Griffiths. P[illegible]duced by E. J. Fancey. 6,916 feet

RE-EDITED version of the picture o[illegible]inally reviewed in KINE., March 14, 1957. [illegible] is a "whodunnit" with an international flavo[illegible], and tells of a meeting convened by former [illegible]orld War II comrades to unmask a traitor, a[illegible] culminates on an ironic and unexpected no[illegible] The original review stated that the cast and d[illegible]ector handled the plot intelligently and the atmo[illegible]phere was convincing. Resourceful camerawork [illegible]d an original musical score heightened drama[illegible] impact in a very good British booking.

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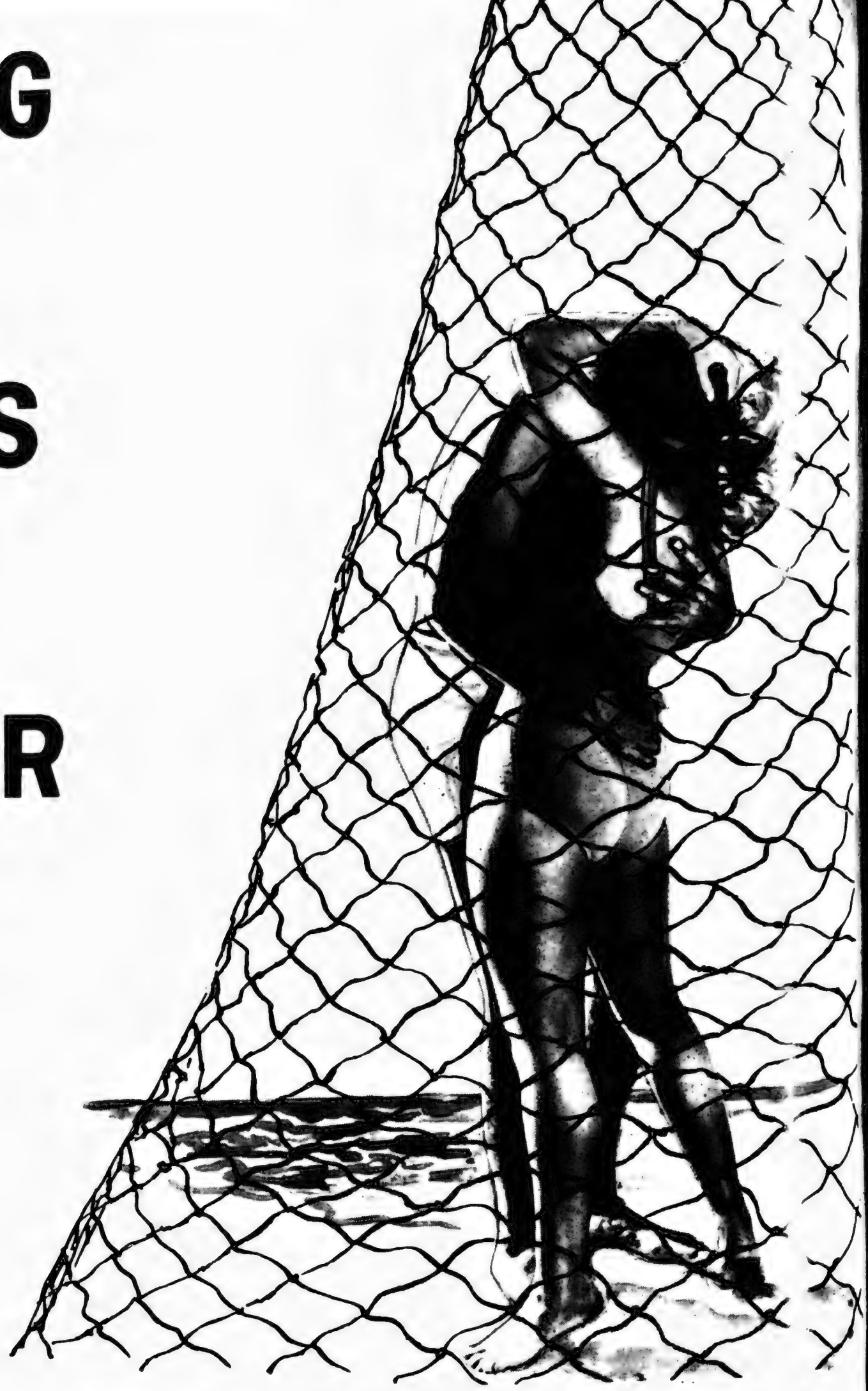

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with CONSTANCE FORD BEULAH BONDI from the novel by SLOAN WILSON Written, Produced and Directed by DELMER DAVES Music by MAX STEINER

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Your Films

by JOSH BILLINGS

West End

LAST THURSDAY week, Jympson Harman, venerable film critic of the *Evening News* headed his column with these words: "It's time the Censor changed his ideas." He then attacked the Censor over "A Summer Place" (Warner-Pathe), but his lambasting contained nothing constructive.

However, "A Summer Place" had a terrific first Saturday at the Warner Theatre, beating "The Nun's Story" (Warner-Pathe)—some contrast! and "Rio Bravo" (Warner-Pathe), and despite the inclement weather, is keeping up the "good work."

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"PILLOW TALK" (Rank - Universal — CinemaScope), the film that tickled both the press and the trade, had a marvellous opening weekend at the Odeon, Marble Arch. But, great comedy that it is, I think Rank-Universal has an even better one in "Operation Petticoat," due at the Leicester Square Theatre on the 28th. Be that as it may, lucky Rank-Universal having two such gay strings to its bow. I can already see Freddie Thomas and Douglas Granville doing a victory roll!

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THIS IS hardly the weather for record breaking, but "Our Man In Havana" (Columbia—CinemaScope — British) has well and truly thumbed its nose at Jack Frost. Its initial week at the Odeon, Leicester Square, was an all-time high and, blow me down, its second week figures are only a few pounds short of the first. There is a story—apocryphal possibly—that Alec Guinness has transferred his personal account from the Post Office Savings Bank to Fort Knox.

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ON THE BEACH" (United Artists), now in its fifth week at the Leicester Square Theatre, shows no signs of falling off, but must leave its present home by Wednesday next. Incidentally, its successor, the aforementioned "Operation Petticoat" (Rank-Universal), co-stars Cary Grant and Tony Curtis, a rare blend of experience and youth.

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BELIEVE ME, "Ben-Hur" (MGM—Camera 65—Panavision) and "Gigi" (MGM—CinemaScope) are really playing to capacity at the Empire and Ritz respectively. I've actually seen people queueing in the bitter cold to book seats for both attractions and some say that it is the overflow from "Ben-Hur" and "Gigi" that's keeping the other halls in Leicester Square busy. I don't go that far, but obviously success breeds success. Anyway, Mr. Leo's fully entitled to cheer.

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WHEN it comes to roaring, "Lords Of The Forest" (Twentieth Century-Fox—CinemaScope) can do its share, and not without reason. This magnificent nature melodrama took a flyer at the Rialto, Coventry Street, and, although youngsters are drifting back to school, its takings have remained at top level.

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"HAPPY ANNIVERSARY" (United Artists), a domestic comedy with emphasis on sex, started extremely well at the London Pavilion. The critics had two minds about the film, but by all accounts it's making the cash customers laugh.

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THE OTHER newcomer, "The Jayhawkers" (Paramount—VistaVision), is a Western. It opened at the Plaza last Thursday and, despite patronising reviews, got off on the right hoof. Whatever its fate in Town, the exciting alfresco "thick ear" should definitely earn its corn in the suburbs, provinces and sticks.

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"BELOVED INFIDEL" (Twentieth Century-Fox—CinemaScope) certainly clicked at the Carlton, Haymarket, but makes way on Thursday for "Journey To The Centre Of The Earth" (Twentieth Century-Fox—CinemaScope). The last-named, a screen adaptation of Jules Verne's classic, is great fun and a big thrill.

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WHAT MORE appropriate title at the moment than "White Wilderness" (Disney)? The latest and best of the Disney True Life Adventure Series is defying the cold at Studio One, Oxford Street. Its receipts, drawn from all classes and ages, are mighty fine.

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"THE ROYAL BALLET" (Rank—British) is settling down to first-class business at the Columbia Theatre, Shaftesbury Avenue. It's some job persuading film fans to sample ballet, but favourable word-of-mouth advertising is doing the trick.

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THE OTHER "hard ticket" jobs? All's hunky-dory at the Dominion, Tottenham Court Road, the Astoria, Charing Cross Road, and the Metropole, Victoria, where "South Pacific" (Twentieth Century-Fox—Todd-AO), "Solomon And Sheba" (United Artists—Super Technirama 70) and "Oklahoma!" (Magna Theatre—Todd-AO) are firmly entrenched.

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OF THE off-beat offerings the most sensational is "The Savage Eye" (Contemporary—American), which has been at the Curzon since November 16. Independents, give it serious thought.

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BY THE WAY, "The Shakedown" (Rank—British) had a smash hit premiere at the Regent, Brighton. It opened at the New Victoria last Sunday and is going great guns.

On release

THE cold snap hardly affected the West End, but caused havoc in the suburbs and provinces, where transport is much more difficult.

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"EXPRESSO BONGO" (British Lion—British) had the biggest North-West London area Sunday ever on the ABC Circuit but the icy blasts steadily caught up with this grand show business satire and blew a little of the gilt off the gingerbread. It is, however, still bang in the big brass and, provided it's given a break by the Clerk of the Weather, can't fail to finish right among the year's top. What with snow and sun, rain and fog, choosing the release date for a film is a more risky gamble than picking a subject.

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THERE IS no doubt that "Follow A Star" (Rank—British) coined money, but, all the same, its takings—magnificent as they were—would have been even better if its third week's weather had been good. It doesn't require much to lower or, for that matter, raise averages.

continued on page 16

"THE HEAT OF THE SUMMER"

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C

GALA-JACEY OPENS INTERNATIONAL THEATRE

Gala-Jacey Enterprises opened its first International Film Theatre at Westbourne Grove last week with the showing of Gala's "Hiroshima Mon Amour." Guests included Foreign Secretary Selwyn Lloyd, and the French Ambassador. Above, the redesigned front-of-house of the International Film Theatre

Top: James Lawrie, Selwyn Lloyd, Kenneth Rive, managing director of Gala, and Frank Hazell. Bottom: Kenneth Rive, Moira Lister and her husband, Le Comte D'Orthez

Above: James Lawrie, Sir Michael Balcon, Kenneth Rive. Below: Kenneth Rive, J. C. Cohen of Jacey Cinemas, a co-director of Gala-Jacey Enterprises, and James Lawrie

GALA-JACEY OPENS REDESIGNED GALA-ROYAL

The redesigned front-of-house of the Royal—now Gala-Royal, Edgware Road

Above: Mrs. Kenneth Rive, Kenneth Rive, Mrs. Ritter, Baroness Redwitz, J. C. Cohen, joint managing director Gala-Jacey Enterprises.
Below: Nat Cohen of Anglo Amalgamated and Cynthia Oberholtz

Top: George Cohen, director Gala-Jacey Enterprises, Dr. Wiers, director of UFA-International, and Kenneth Rive, managing director Gala Film Distributors. Bottom: Sam Wanamaker, Kenneth Rive, F. J. Clark, Army Kinema Corporation, and R. Chuter, Essoldo, at the reception following the opening

YOUR FILMS—continued

MUCH the same goes for "Tommy The Toreador" (Warner — Pathe — British). This musical comedy has been a huge success, and many exhibitors have increased the film's playing time, but it, too, felt the nip in the air.

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"THE NAVY LARK" (Twentieth Century-Fox—CinemaScope—British) rode the storm remarkably well. It didn't quite reach "Follow A Star" or "Tommy The Toreador" grosses, but was by no means disgraced.

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THERE has been a steady demand for "The FBI Story" (Warner—Pathe) and, oddly enough, from women as well as men. By the time its London runs are over it will have beaten more than have beaten it.

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YOU'D think the recent publicity given to Brigitte Bardot would have boosted her latest film, "Babette Goes To War" (Columbia—CinemaScope—French). It's made little difference. Obviously, battle dress doesn't flatter Brigitte.

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I HEAR "The Horse Soldiers" (United Artists) started leisurely. Climatic conditions prevented it from moving at the gallop, but there's ample time for it to come into its own.

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COLUMBIA'S "They Came To Cordura" (CinemaScope) is doing all right, but not nearly as good as one hoped, considering its stars. Lack of feminine appeal seems to be the reason.

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LET'S face it, "But Not For Me" (Paramount—VistaVision) has taken a nosedive. The secret soon got out. On second thoughts, its title is rather ominous.

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ANYBODY looking for a bumper re-issue? "The King And I" (Twentieth Century-Fox—CinemaScope) is the very thing. It did tremendous business on the Granada Circuit during the Christmas holiday and is skating along smoothly in the provinces.

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"PLEASE TURN OVER" (Anglo Amalgamated—British), a comedy produced by the "Carry On" boys, goes out next Monday. If the meteorological aspect is congenial, it should click. I'm basing my prediction on heartening news from pre-release spots.

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IT HASN'T taken long for "The Five Pennies" (Paramount—VistaVision) to prove its mettle out of town. It's made the best of the hard going and has firmly re-established Danny Kaye in the public's good books.

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NOW, PARDON ME, while I take a flying kick at the barometer.

INDEFINITE RUNS FOR 'THE NUN'S STORY'

Warner Bros. drama "The Nun's Story" (Warner-Pathe), which shattered house records at the Warner Theatre, Leicester Square, during its 15 weeks' run, is set for a new series of extended runs during the coming few weeks.

The picture has been booked for indefinite runs at the City, Carlisle, and the Regal, Lincoln, and will open at both theatres on February 28.

At the Victoria, Cambridge, "The Nun's Story" has been booked for an extended run starting on February 14. In addition the picture will have extended runs at 18 other cinemas throughout the country.

"The Nun's Story" was produced by Henry Blanke, with direction by Fred Zinnemann.

RENTERS' NEWS

Flying start for Anglo's latest

ANGLO AMALGAMATED'S latest comedy feature, the Peter Rogers production "Please Turn Over," has got off to a flying start at its first pre-release situations, according to Nat Cohen and Stuart Levy.

In Birmingham it has been retained for a second week, and first-class box-office business has been reported from every situation to date.

Reports of tremendous business come from places as widespread as Llandudno, Clacton. Cambridge, Wigan, Bristol, Blackpool and Birmingham.

"Please Turn Over" commences general release in London on the ABC circuit on January 25.

Produced by Peter Rogers and directed by Gerald Thomas, the film stars Ted Ray, Jan Kent, Leslie Phillips, Joan Sims, Julia Lockwood, Tim Seely and guest star Charles Hawtrey.

Packed houses are at 'A Summer Place'

WARNER-PATHE'S Technicolor drama "A Summer Place," which opened at the Warner, Leicester Square, last Thursday, has experienced packed houses during its opening few days. On the first Saturday the film recorded one of the biggest box-office hits in months.

"A Summer Place" was written, produced and directed by Delmer Daves.

Trade show fixed for 'Mary Deare'

MGM'S "The Wreck of the Mary Deare" is to be trade shown in London today, Thursday, at the MGM Theatre, Metro House, St. James's Street, at 10.30 a.m. and 2.30 p.m.

This action film, in CinemaScope and Metrocolor, is based on the best-selling novel by Hammond Innes. It was filmed partly off the Southern California coast and also in London, Southampton and in the English Channel.

The picture is a drama of conflict and suspense played against a background of stormy seas, shipwreck, mutiny and murder.

Directing the Julian Blaustein production is Michael Anderson.

"The Wreck of the Mary Deare" marks producer Blaustein's first picture for MGM on an imposing schedule which includes "The Four Horsemen of the Apocalypse," "Bridge to the Sun" and "Lady L." Before moving to MGM, Blaustein produced "Bell, Book and Candle." "Cowboy" and "Broken Arrow."

'Clanger' adds to its successes

RFD'S Brian Rix comedy, "The Night We Dropped A Clanger" is adding to its list of successes up and down the country.

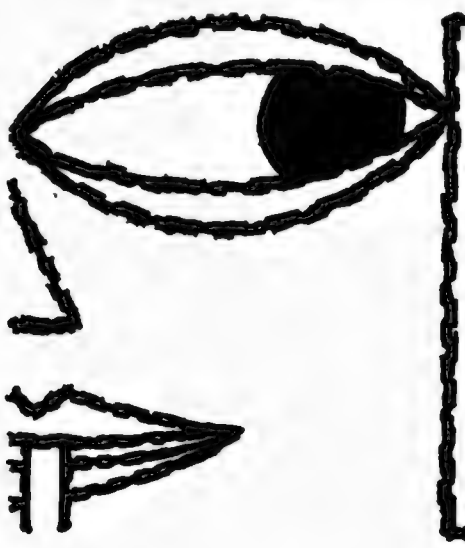
At the Regal Twins, Manchester, it set up a first-week record for post-war years, and the picture's Monday take was an all-time day record for the theatre.

"The Night We Dropped A Clanger" is a Four Star production for Sydney Box Associates, released through RFD. David Henley produced, and Darcy Conyers directed.

Brighton does well with 'Shakedown'

RFD'S X certificate drama, "The Shakedown," is recording very high figures at the Regent, Brighton, following its gala world premiere there.

"The Shakedown" stars Terence Morgan, Hazel Court and Robert Beatty, with Donald Pleasence, Bill Owen, Harry H. Corbett and guest-star Sheila Buxton. It is an Allianz presentation released through RFD. Norman Williams produced, John Lemont directed.



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CINEMA-NEWS *continued*

'Suddenly, Last Summer' gets new figures

SAM SPIEGEL'S "Suddenly, Last Summer," which was made by his Horizon British Producers for Columbia is setting new records.

On its simultaneous world premiere at the Criterion and Sutton, New York, and Warner, Beverly Hills, it has already had the biggest first week, and the second week is the biggest in the entire history of all three theatres.

The film, which stars Elizabeth Taylor, Montgomery Clift and Katharine Hepburn, is directed by Joseph L. Mankiewicz from the drama by Tennessee Williams. It will open in London in the Spring.

'Frontier' claims more records in North

THE Rank Organisation's Kenneth More-Lauren Bacall adventure "North West Frontier" is repeating its London success and smashing records throughout the country.

Among the new records set up by the picture are:

Saturday nett take record at the Odeon, Blackpool.

Saturday nett take and admissions record at the Odeon, Newcastle.

Saturday take and admissions and Monday take records at the Odeon, Manchester.

Monday take and admissions record at the Odeon, Leeds.

The film, in CinemaScope and Eastman Color, also stars Herbert Lom. Marcel Hellman produced, J. Lee Thompson directed.

'Solomon and Sheba' receives award

THE Special Merit Medal, awarded to pictures of outstanding qualities by the mass circulation *Parents Magazine*, has gone to UA's "Solomon and Sheba." It cites its "superior spectacle . . . sumptuous production . . . exciting narrative," among the great achievements of the cinema.

Technirama is chosen

TECHNIRAMA has been chosen for Roger Vadim's new film, "Le Sang et La Rose" ("The Blood and the Rose") which has just gone into production in Rome.

Stars of "Le Sang et La Rose" are Mel Ferrer, Annette Stroyberg and Elsa Martinelli. Raymond Eger will produce.

'Assault' release date

MIRACLE'S "Assault in Broad Daylight," which is coupled with Rank's "Too Young To Love," is to be released on March 14. "Assault in Broad Daylight" was produced by Lazar Wechsler and stars Albert Lieven and Roger Livesey.

Success for 'Port'

CROSS-Channel's "Port of Call" has been held over in Manchester for a second week, and was the best take the company have ever had in Manchester.

Bristol was also the best take for the company with the same film. It is now repeating its success in the West End with a second run at the Cameo-Royal.

Columbia title change

THE TITLE of "Let No Man Write My Epitaph," which Boris D. Kaplan is currently producing for Columbia Pictures, with Burl Ives, Shelley Winters, James Darren, Jean Seberg, Ricardo Montalban and Ella Fitzgerald starring under Philip Leacock's direction, has been changed to "Reach For Tomorrow."

Coincident with the change, Jimmy McHugh and Ned Washington have been signed to write a title song, "Reach For Tomorrow," which will be sung by Ella Fitzgerald in the film.

IN BRIEF

● Anglo Amalgamated points out that, in the review of "The Ghost Train Murder" (KINE., January 14), the director was not Peter Maxwell, as stated in the credit sheet, but Geoffrey Muller.

● Paramount's Sophia Loren-Anthony Quinn production, "Heller With a Gun," has been changed to "Heller in Pink Tights."

POST OFFICE TELEGRAM

THANK YOU PETER FARRELL! IT'S A GREAT START TO 1960!

DUBLIN

F E HUTCHINSON PARASERV RATH LONDON =

NEW SEVEN DAY RECORD ESTABLISHED IN FIRST SIX DAYS OF FIVE PENNIES AT AMBASSADOR BROKEN BY SECOND WEEK CONFIDENTLY EXPECT LONG AND SUCCESSFUL RUN

THANK YOU PARAMOUNT = PETER FARRELL CAPITOL

AND ALLIED DUBLIN ++

EVERY EXHIBITOR WILL BE HAPPY TO EXPERIENCE YOUR SUCCESS WITH 'THE FIVE PENNIES'

CEA General Council meeting—January 13

LETTERS OF REGRET

Letters of regret for inability to attend were received from Messrs. G. A. Watts, A. Dowding, D. J. Goodlatte, W. Cartlidge, F. C. Cockerill, K. Winckles, I. Smith, F. D. Russell-Roberts, V. P. Powell, C. Buglass.

MR. R. P. RUTHERFORD

A letter from R. P. Rutherford announcing his retirement from active interest in the CEA was read and it was agreed that a letter of good wishes be sent to Mr. Rutherford on behalf of the General Council.

MATTERS ARISING

J. Jay said that it had not been his impression that the executive committee had been given powers at the last meeting of the General Council to finalise the negotiations with the PRS, and was rather astounded to find that the council was not going to have another discussion on the subject.

The **president** replied that it had been his understanding, as confirmed by the minutes, that such authority had been given to the executive committee, and he had not heard any views expressed to the contrary.

EXECUTIVE COMMITTEE

The reports of the executive committees of November 24 and December 9, 1959, were noted.

FINANCE AND MANAGEMENT COMMITTEE

The report of the Finance and Management Committee of January 12 was presented:

A.—Your committee has considered a request from the London and Home Counties branch for amendment of the rules of the association. The proposal of the branch is that the existing rule regarding the nomination of deputy delegates should be extended so as to permit any branch if it so wishes to nominate a deputy delegate who shall be entitled to attend any meeting of the General Council at which an elected delegate to the branch is unable to be present. Your committee is in sympathy with this proposal, which it commends to the General Council and, at the same time, it recommends that the amendment be slightly extended to cover the possibility of circuits, who have direct representation, being given similar facilities.

G. H. Lee said that in cases where small branches amalgamated with larger ones it could happen that whereas the small branch had, say, one delegate and the larger branch two delegates, the combined branch strength only entitled them to two delegates, resulting in the dropping of a delegate, frequently of long standing. Could the recommendation be further extended to permit the original number of delegates to continue, even if only for a limited period.

The **president** suggested that this proposal receive examination by the Finance and Management Committee, although it should be appreciated that the difficulty largely arose owing to closure of cinemas in the branches. (Received and adopted.)

B. In relation to the reported deal between Messrs. Woolf and Angel and Associated Rediffusion, your committee submits the attached report for acceptance by the General Council. Shortly before your committee sat a letter was received from the solicitors acting on behalf of Messrs. Woolf and Angel to which the president will make verbal reference at the meeting.

1.—News became available on January 4 to the effect that Associated-Rediffusion had acquired 55 films—most of them under 10 years old—for showing on commercial television. It appeared that 20 of these films had originally belonged to Daniel Angel who had sold them to Independent Film Distributors and it further appeared that the share capital in Independent Film Distributors, controlled by John Woolf, had been acquired by Associated-Rediffusion. The latter company thus in effect took over the film renting business of IFD and has additionally expressed its intention of developing it to the extent of acquiring further films and making all films available not only to television, including the BBC, but also to cinemas.

2.—Prior to January 4 there was a fair bit of rumour current in the trade that Mr. Angel was contemplating some sort of deal with television but there was no equivalent rumour in the case of Mr. Woolf or in the case of IFD. In fact, reports that outside part-owners of some of the films were not even consulted indicate that a considerable element of secrecy was involved.

3.—Since the announcement was made both the producer associations have met and have deplored and deprecated the action of the parties in question. Both associations have also expressed their intention to support FIDO to the maximum extent and have at the same time called for an examination of FIDO's workings to see if improvements can be made. A statement has been issued by Sir Tom O'Brien to the effect that he will advocate drastic action by NATKE members against producers who have sold their films to television, as well as in relation to the showing of their films on television. A meeting of the Federation of Film Unions to examine the position has been called and the outcome of this meeting is to be watched with interest. The Television and Screenwriters' Guild have also expressed themselves against the deal.

4.—Individual expressions of views so far made by exhibitors have been highly critical of Messrs. Woolf and Angel and the deal they have carried through is strongly condemned. As a first action therefore on the part of the CEA it seems that the General Council will wish to add its own general comment which might take the form of a resolution, the first section being on lines such as the following:

> "That in the view of the General Council Messrs. Woolf and Angel, in making films available to television without prior reference to FIDO, have displayed callous indifference to the future of the industry and their action is to be condemned in the strongest possible terms."

5.—From the point of view of association action it next seems that if the CEA is to be consistent it cannot do otherwise than deal with this situation in a similar manner to that of Mr. Selznick. There is also the additional point that to the extent that Associated-Rediffusion have indicated their intention to continue to run IFD as a renting business in respect of these films, any ban imposed should be suitably extended. The General Council may therefore think that its resolution should continue in terms such as the following:

> "That believing the present situation to come within the ambit of the Llandudno resolution, the General Council recommends all members not to book any film or films in which John Woolf or Daniel Angel or their respective companies are concerned and further recommends all members not to book films comprised in the deal in whosoevers hands the same may be."

6.—Apart from what may be the ultimate effect of films of this kind becoming available to television, exhibitors are expressing themselves strongly in relation to the point that the producers of these films have in many cases drawn handsomely from the Production Fund which they, the exhibitors, have subscribed. This is a fully justified complaint and adds much weight to claims made in the past by the CEA that films enjoying levy benefit should either be denied to television or, alternatively, if made available, should refund the levy benefit. It is, however, suggested that at this point the attention of the General Council should be devoted solely to the immediate position and to the results of the films being made available to television, and that the levy aspect of the matter, although vitally important, should be dealt with as a separate issue in conjunction with the other levy matters which are to be considered by the special sub-committee of the Finance and Management Committee.

7.—Since the news of the deal was published a number of comments, criticisms and suggestions have been in circulation and it would be useful to examine some of these in detail:

(a) "FIDO was not interested in the films so the producers sold them elsewhere."

It must in the first place be appreciated that there is no means of compelling the owner of television rights in a film to sell them to FIDO. On the other hand, all producers and renters in the trade are fully aware of the function of FIDO as also the fact that FIDO's very existence and purpose is to acquire television rights rather than see them go to television. In neither of the cases in point were the television rights in these films offered to FIDO. So far as concerns Mr. Angel, he has always declared himself as opposed to FIDO and the following are quoted as his own words:

> "From the creation of FIDO I have always said I would not deal with FIDO. No one is going to stop me doing what I like with my own films and my own assets in the interests of my shareholders."

Various trade personalities have discussed the position from time to time with Mr. Angel in the hope of converting him to a different point of view but have had no success.

In the case of Mr. Woolf, the position is different. The Rank Organisation and ABPC having in the early stages of FIDO agreed not to sell their films to TV or to press FIDO in its early days to acquire rights in the same, the Board of FIDO decided to approach other companies for similar assurances. In reply to a request of this kind to Mr. Woolf he stated at some length that he was unable to give the undertakings which were sought and concluded his letter to the Secretary with the words: "If you wish to meet me to discuss the matter at any time perhaps you will let me know." The words quoted above were never regarded as and could not have been taken to amount to a statement of intention on the part of Mr. Woolf to deal, in the absence of an approach by FIDO, with his interests independently of FIDO, and it was expected that a producer of Mr. Woolf's importance and standing would, if he had subsequently planned disposal of his films, have given FIDO a first option. In fact, the Chairman of FIDO saw Mr. Woolf at the request of the Board in March, 1959, to discuss the position and then explained to Mr. Woolf that FIDO was prepared to treat with any producer who wanted to dispose of television rights. In fact, nothing further was heard from Mr. Woolf following that meeting.

(b) "FIDO should know the whereabouts of the rights in all British films and should make certain that these do not reach television."

This implies that FIDO should go out on an active buying campaign and acquire the television rights in every British film, the owner of which is prepared to sell. Obviously, this would be the ideal method of working FIDO, but it is equally obvious that if it was pursued the money required would involve the present rate of contribution being multiplied many times. So as to make FIDO workable within its financial limits the policy has hitherto been to buy up rights only in those cases where it is the only alternative to films being made available to television, and so far as possible producers have been dissuaded from either claiming on FIDO or selling to television. Where it has not been possible, purchases have been made. Reference is, however, made later on to some review of FIDO policy.

(c) "If, instead of just acquiring rights, FIDO was to take over total rights, acquiring if necessary companies like IFD, it could recoup itself by the commercial release of films on a reissue basis."

This suggestion might have some merit if all the films acquired were good ones. Admittedly there are a number of cinemas which can show reissues to some effect, but it seems to be logical to assume that if in fact there was any worthwhile money to be made on reissues of films of the kind in question, renters who already deal in this type of market would already have acquired the same. It could also well be that many of the films where television rights might have some value would have little reissue significance from a commercial point of view in cinemas. Losses would then arise and would have to be met by increased exhibitor contribution. There is, additionally, the question as to whether it is desirable that a body such as FIDO under trade control should become involved in purely commercial transactions.

(d) "Exhibitors paid FIDO money on the understanding that films would be stopped from reaching television. FIDO has not worked and should be wound up."

This proposal presupposes that in the absence of FIDO the position could be wholly controlled through CEA action. This, however, is by no means a safe

THOSE PRESENT

Twenty-one branches were represented by 23 delegates.

J. D. Richards (president) in the chair, A. Davis (vice-president), Lord Westwood (treasurer), E. J. Hinge (past president), E. F. Pinkney (general secretary).

Birmingham and Midlands: M. Jervis, A. J. May; **Bristol and West of England:** E. C. Rogers; **Devon and Cornwall:** P. McClean Myott; **Eastern Counties:** J. Jay; **Hull and District:** R. C. Freeman; **Leicestershire:** G. H. Scarborough; **London and Home Counties:** C. H. V. Brown, Theo. H. Fligelstone, J. W. Davies, A. Spencer-May; **Manchester and District:** T. E. Robinson, J. Mather, D. L. Jones; **Northern:** Lord Westwood, W. Wilson, G. T. Kitching, W. Carr; **North Lincolnshire:** R. C. Freeman; **North Staffordshire:** Ald. G. L. Baker; **North Western:** G. H. Lee; **Notts and Derby:** H. Elton; **Portsmouth and IOW:** P. J. Masom; **Scottish:** J. McLaughlin, D. McGee, G. Singleton, Miss M. F. McIntosh, J. K. Stafford Poole, J. Wallace; **Sheffield:** Cr. H. S. Gent; **Southern Midland:** J. B. Chetham; **South Wales and Mon.:** W. Berriman, D. Owen, H. Perking; **Sussex:** J. D. Richards; **West Lancashire:** F. Fennell; **Yorkshire:** A. S. Hyde, C. H. Whincup, J. X. Prendergast; **Circuit Delegates:** Sir Alex. B. King, R. H. Dewes, E. B. Gold, D. W. E. Eckart, J. D. Tutin, S. K. Lewis, C. F. Booth, T. F. Massicks, L. V. Crews, M. Sheckman, H. S. Roelich, C. G. Bernstein.

In attendance: L. Knopp, C. S. Algar.

mption, as whilst the threat of such action may producers who intend to remain in the trade, ould carry little weight with those who intended o out of the business or with other persons ng television rights who had no direct connection the business. People of this kind could well unt for a sizeable number of British feature films.

There consequently appear to be two alternatives:

Event with its shortcomings to continue FIDO, n the light of experience to improve it so far ossible, or

To allow a "free for all" in making films able to television, which would also include erican films, with a complete saturation of the ket.

bviously in the latter case the value of films on sion would be considerably debased, both in of financial worth to the producers, as well as the point of view of the programme value ilms in the eyes of viewers. This would involve ery uncomfortable period for the trade, and nitors in particular, while the debasing process going on, and it might be questionable as to ther a large section of exhibitors would survive it. In the light of the above, it seems that if the eral Council is to best serve the interests of hibitors at large it must accept the continuation FIDO as being the best bet for their ultimate vation.

If such a view is acceptable, it would be suggested the General Council should go on record in me form such as the following:—

"That on account of the absolute need to deny television to the greatest possible extent the se of the trade's own material, i.e., cinema films, he General Council reaffirms its support of FIDO nd calls for a full examination of its workings so that the same may be directed to the best possible advantage."

The **President** stated that in regard to paragraph 2 of he report letters had been received that morning from wo prominent producers who claimed to have an nterest in some of the films involved in the deal, such producers stating that they had had no knowledge of he circumstances of the deal and deprecating the action aken. The president went on to say that the position of FIDO and the standpoint of the trade in the matter had been well known to Messrs. Woolf and Angel, and n looking for an explanation as to why the deal was done some people had expressed the opinion that it had something to do with the Inland Revenue, and hat FIDO was unable to do a deal of this nature. It would be appreciated that there was a considerable difference between getting a large sum of money free of tax and a large sum of money subject to tax, and that may well have been one of the factors involved.

A lengthy letter from Cardew-Smith and Ross, solicitors acting on behalf of John Woolf and Daniel Angel, was then read, the delegates being supplied with copies of the same.

Such letter was generally to the effect that their clients were advised that in the event of the CEA General Council deciding to recommend members not to book the films of the parties in question and of their respective companies, such step would amount to an actionable conspiracy and that consequently Messrs. Woolf and Angel would be entitled to damages against all persons concerned in such conspiracy.

The **President** reminded the council that when FIDO was formed and on other occasions legal advice had been sought on the issue of a boycott and the CEA had always been told that they were in order in taking such boycott action to protect their own interests.

The President then introduced the CEA's legal adviser who explained to the delegates the law governing the position and also dealt in detail with the various points contained in the solicitors' letter. The general effect of his advice was to confirm opinions which had been given to the CEA on earlier occasions on the lines referred to by the president.

The President then made the following comments in regard to the questions posed in an advertisement in the trade press inserted by Messrs. Woolf and Angel.

"How did it happen that 300 feature films, not one of which was supplied by either of our companies, were shown on TV during 1959?"

On a point of fact 300 feature films were not shown on television in 1959. There might have been 300 showings, but by reason of networking there had been considerable duplication and some of the films had been shown two or more times. To the best of their knowledge and belief the films in the Selznick deal and the present deal were the only films which television, both BBC and commercial, had been able to purchase since the inception of FIDO. All the films listed in the advertisement had been acquired before the setting up of FIDO. This proved that FIDO had succeeded. The fact that FIDO had only had to purchase covenants in about 100 films was an indication of its success, not its failure.

"If it is a fact that the televising of feature films is injurious to cinemas how is it that they are regularly televised by the following three TV stations? ABC Television, wholly owned by ABPC, Granada Television, wholly owned by Granada Theatres; Southern Television in which The Rank Organisation has a major interest.

The position in regard to these particular entities was recognised at the time FIDO was set up and it was accepted by the General Council. The big point was, of course, that none of these contractors had acquired films themselves, or intended to acquire films, since the inception of FIDO.

"Why has the Film Industry Defence Organisation never published a list of films it has acquired since its inception? Could it be that the list would be insignificant?"

It was true that because of the undertakings given to FIDO and various other considerations there had not been a terrific call on FIDO so far although there were one or two applications now receiving attention which involved quite considerable amounts of money. FIDO had not had to purchase many big subjects. The Board had decided not to publish the names of the films as this would be helpful to the television contractors who would then know what films had not been acquired and where to look for material. Otherwise there would be no point in not divulging the information.

The president then suggested that before debating the subject generally the delegates might like to put questions to the officers and the legal adviser with a view to clearing their minds on the issues involved.

Following a period of question and answer, the President opened the matter for general discussion.

A delegate asked whether there was a single member of the General Council who did not construe the action as hostile to the cinema industry.

A further delegate said that the Llandudno resolution made it clear what the CEA intended to do if such action happened. The simple issue was whether they were going to accept the contents of the seven page letter which indicated that FIDO must cease and the CEA should erase the Llandudno resolution from its books. That would be a great disaster—the Council had to have courage. The existence of many people had been threatened, their livelihood had been threatened. The CEA's testing time was now. They should not waste a lot of time—the officers should go to the producers and renters, but they would have to find the answer if they had to fight alone. He hoped the debate would close with a reiteration of the Llandudno resolution

The next speaker agreed with every word that had been said. They had no alternative but to implement the Llandudno resolution and thus make it quite clear to Messrs. Woolf and Angel that the association was going to fight hard for the survival of its members. It wasinteresting to note the timing of the solicitors' letter, the main object of which had been to delay the implementation of their resolution. What would have been the result if they had panicked that morning—before the next meeting the flood gates would have opened and they would have another 50 or more films sold to some branch of television. It was quite clear that there was only one thing to be done that morning and that was to implement the resolution immediately.

The delegate then following said it was evident the way the General Council was thinking. The position was adequately summed up by the speaker who asked how the interests of exhibitors were affected by the action of persons like Messrs. Woolf and Angel. He did not think any of them needed to think very hard about it. It might well be that they were in the position the country was in somewhere about 1940. A bit of a Dunkirk had taken place, they may have lost the initial battle, but now let them get on with the war against television.

Another delegate said that the letter was an attempt to frighten them but if there was any conspiracy it was on the part of Messrs. Woolf and Angel whose action could result in exhibitors being put out of business. The Council should not hesitate but go forward in perfect unanimity.

Another speaker said that in discussion with a film producer he had been asked to make the point that the CEA should realise that it had done the producer a great turn. Without FIDO prices could be kept at a low level with no opposition at all, but when FIDO was formed prices had been forced up. The same producer had, however, added that if FIDO was not upheld the sluice gates would really open.

In reply it was appreciated the difficulty that arose because FIDO had been so successful. Market prices had increased. This was a tribute to the success of FIDO.

Another member wished to add the voice of his Branch to what had been said. There was an impression that the cinema trade was unable to fight back against the competition of films on television. They felt that now was the time to fight back. They were prepared to fight legally and above board. They would protect cinema interests by all legal means and endeavour to prevent others from selling films to their competitors.

The adoption of paragraph B of the report of the Finance and Management committee was formally moved and carried unanimously.

Continuing the discussion, another delegate said that the only means of making FIDO watertight was by the inclusion of a television clause in renters contracts. The matter had been previously raised but the time had now come for the point to be pursued.

It was confirmed that this had been put to the renters who had indicated that for a number of reasons it was not a practicable suggestion. In some cases they themselves did not have the television rights. The difficulty of the renters in this respect was appreciated. The best bet would be for the Unions and Equity to insist in future agreements with producers that the services of their members would only be made available in relation to a film's theatrical presentation.

A further speaker asked what the authors and producers would do if every distributor refused to distribute a film unless there was such a clause in the contract—eventually they would have to accept it.

Another suggestion was that in view of the fact that the levy was now statutory, pressure could be brought to bear in that direction.

In reply to a statement that FIDO's duty was to seek by all means the rights in films and was to blame for the present position, it was stated that it was not the duty of FIDO to go touting round for films. The real purpose of FIDO was to buy in films when all other means of keeping them off television had failed. The gentlemen concerned in the present deal were fully aware of this position, they were members of their own association and knew the proceedure. No blame whatsoever attached to FIDO. They should not help these people to excuse themselves by attacking FIDO.

Yet another speaker emphasised that the great success of FIDO had been in keeping films off television which it had not paid for. Many companies had given such undertakings, Rank, ABC, Fox, to mention a few.

Reverting again to the levy, it was felt by a delegate that the Board of Trade should be notified forthwith of exhibitors' feelings and that the CEA would be examining the working of the production fund and would have something serious to say about money that exhibitors had paid into the fund being received by people who then sell out to television, and that one of the things they would have to press for would be that any film receiving money from the Fund and then being sold to television should refund all such money received from the Fund.

The debate concluded.

The report of the Finance and Management Committee of December 30, 1959, was presented:

Attendances: J. D. Richards, Alfred Davis, E. J. Hinge, R. H. Dewes, S. K. Lewis, G. H. Lee, T. H. Fligelstone, C. H. V. Brown, Miss M. F. McIntosh, E. C. Rogers, E. F. Pinkney (general secretary), C. S. Algar (asst. secretary).

A.—Your committee has spent a good deal of time on examination and discussion of the report on Toll Television and has reached the following conclusion:

The future of television in this country is at the present time very much in the melting pot, both from the political as well as from the technical point of view. It however seems unlikely that there will be clarification of the position to any appreciable extent until two things have happened:

(a) The television advisory committee has made its report to the government, and (b) Some form of committee of enquiry has been set up by the government with the function of tendering advice to the government on future policy. Such committee it is expected would normally receive evidence and submissions from all interested parties.

It has not been possible to ascertain when either of the above items will materialise but it presumably must be either before 1962 if the BBC Charter is not extended so as to run concurrently with the Television Act or, alternatively, as seems more likely, before 1964 if such extension takes place.

In view of the above it is concluded that formulation of any detailed policy on the part of the CEA at this stage would be premature. On the other hand, there is full appreciation of the fact that the whole position is constantly changing and it follows from this that the association must, in the interests of its members, maintain a careful and continuous watch on all developments.

The **President** said, in summing up the position, that there appeared to be little likelihood of a third television channel within three to seven years. A government inquiry was to be held at a future date and the CEA would have to decide whether it wished to make representations to that committee. In the meantime there was little that could be done other than to watch the situation.

J. Jay said that in his area various people had applied to the local authority for permission to operate line television services and he wondered whether any purpose would be served by opposing such applications.

The **President** said there was no objection in trying to oppose such applications if it was felt it would be worthwhile

J. B. Cheetham thanked the committee for the excellent report. He wondered if it would be possible to obtain a statement of intention from the larger companies which were going into piped television, Viewlines, ABC Television, etc., as to whether they were interested in piping television into houses solely for the income or whether there was any other object beyond it for the future.

The **President** replied that such inquiry could be made although he did not know what answer would be received. They did know that the people getting such franchises were only permitted to transmit national programmes. It appeared to be a Government policy that any television service must be available to everybody. (Received and adopted.)

B.—As part of its continuous review of the association's economy, your committee has considered

whether some change could be usefully made in the monthly Film Report Index. The feeling of your committee is that a great deal of the information given in this index is no more than repetition of the material contained in the reports themselves and so far as its function is to act as an index, and bearing in mind that over the years there has been a considerable reduction in the number of films involved, it would be sufficient for the index to be published quarterly instead of monthly and that a certain amount of the repititious detail could be excluded. (Received and adopted.)

C.—Your committee has noted reports in the trade press and elsewhere to the effect that SCMA is proposing to discuss with NATKE the possibility of amalgamation with that union. Your committee proposes to watch this situation as it will be appreciated that any move in this direction would require amendment of existing national agreements.

D.—Your committee has considered the following resolution submitted by the North Western branch:

"That the North Western branch is of the opinion that the apprenticeship scheme cannot continue on the present basis and recommend that it shall be adjourned sine die and the expense of the scheme to the Cinematograph Exhibitors' Association be saved."

After lengthy discussion, your committee recommends to the General Council that although it is obviously desirable for the apprenticeship scheme to be kept continually under review, it is so far too early for any far-reaching decision to be made on the lines of abandonement or deferment of the scheme as a whole. Whilst it might well be that for the scheme to operate ideally some form of compulsory apprenticeship should be introduced, it is felt that it is at this stage premature to make proposals on these lines. On the other hand, your committee feels that even thought the scheme may not as yet be completely ideal, it should be given a fair chance to develop and should not become the victim of any hasty decisions. Information reaching head office indicates that although in some areas difficulties are being encountered there are nevertheless considerable successes being achieved and your committee is anxious that on account of the progress that is being made to quite a large extent, the scheme as a whole should be given a fair trial.

G. H. Lee said that there was some confusion in the branch as to the cost of the scheme and if some indication of this could be given he felt the branch would be satisfied.

E. J. Hinge stated that this information had already been sent to the branch secretary. (Received and adopted.)

E.—Your committee is making its annual donation to the London Chamber of Commerce Commercial Education Committee.

JOINT COMMITTEE OF THE FIVE TRADE ASSOCIATIONS

The report of the Joint Committee of the Five Trade Associations of January 12 was presented:

A.—In regard to the proposal that the trade should take space at the Schoolboys' Exhibition in 1960, a number of members of the committee reported they had attended the recent 1959 exhibition and in their view the type of display which would normally be put on by the industry would not be suitable for the purpose for which it had originally been suggested. It was agreed to recommend, therefore, that the suggestion be not proceeded with. (Received and adopted.)

B.—The committee received a report of the first meeting of its sub-committee dealing with the possibility of the industry making application in relation to a third television channel. It was agreed that a summary of the report should be prepared by the secretary to the committee and circulated to the associations so that the same could express their views thereon. (Received and adopted.)

C.—Reference was made to the proposals of the London and Home Counties branch for vesting the CEA Summer Conference with greater industry significance and it was reported that representatives of the CEA had had meetings with the various presidents who had expressed interest and agreed to support. It was therefore agreed such interest and support could now be regarded as coming from the committee of the Five Trade Associations and the individual sections would continue to join in discussions and planning that were in progress.

G. Singleton expressed some apprehension about the widening of the Summer Conference and hoped that in the process the CEA would not lose its identity.

C. H. V. Brown assured delegates that this was not the intention of the branch. The whole idea was to give the conference greater industry significance and attract more publicity. (Received and adopted.)

D.—The BFPA made reference to certain representations which had been made to the Television Advisory Committee some years ago in reference to possible uses of television by the cinema industry, such suggestions having been considered prior to the proposals in relation to the third channel television. The BFPA stated that the GPO had inquired of them as to whether the original suggestion still held good. It was agreed that this subject be referred to the same sub-committee referred to above for examination and the obtaining of technical advice with a view to subsequent report to the committee.

The **President** stated that the suggestions which had been made years ago envisaged that there might be a possibility of disposing of the physical distribution of films and transmitting them direct by wire or signal. This would involve tremendous technical undertakings apart from anything else and the matter was therefore to be investigated and technical advice obtained (Received and adopted.)

ENTERTAINMENTS TAX

Sir Alexander King said that this was the first time in 39 years that he had allowed entertainments tax to play second feature. The time had now arrived for a full-blooded effort by every exhibitor in the country. The Budget was only some 10 weeks off and was being framed now. Exhibitors had only two or three weeks in which to do some effective work. Branches had been circularised every month, bringing them up to date on the work of the AITC and giving all information required to carry on the campaign in the branches and constituencies. The submission to the Chancellor had been sent in in December and the president of the Board of Trade had also received a copy. Additionally, the AITC had sent an individual letter to every MP seeking his support and a gratifying number of replies were being received. All new MPs were given a brief version of the Submission as also those MPs with a particular interest in or knowledge of the subject. There was a feeling that because so many exhibitors were now free of tax they need take no part in this campaign. There had never been anything more wrong than that attitude. Even these people were not safe. He had said before that no one was safe so long as this discriminatory tax was on the statute book. Owing to the illness of the Economic Secretary to the Treasury the deputation to the Treasury would now take place in early February. The Labour and Liberal parties were committed to total abolition so an onslaught should be made on Conservative MPs. All information for this purpose was available from the general secretary and he begged all delegates to go back to their branches and get things moving. Nobody should think that this was in the bag. The trade had many problems but let it at least get rid of this problem—to repeat the words of a great Scottish king: "Gentlemen, now is the day and now is the hour." (Received and adopted.)

NATIONAL JOINT APPRENTICESHIP COUNCIL

The report of the National Joint Apprenticeship Council of December 30, 1959, was presented:

Attendances.—CEA: E. J. Hinge, W. Carr, P. Pilgrim, G. E. Fielding, E. C. Rogers, Dr. L. Knopp, E. F. Pinkney, C. S. Algar (Joint Secretary); NATKE: T. McGrath, D. Farrelly, F. H. Woods (Joint Secretary).

A.—BKS Manual. Your council has approved the final draft of the data to be included in the proposed BKS manual.

B.—Reduction in the period of indenture. Your council discussed the proposal at length. The exhibitor representatives were in favour of shortening the period which, Dr. Knopp stated, was being adopted by other industries. NATKE were not in favour of any curtailment in view of the low educational standard of many of the apprentices. The general view was that some of the difficulties could be overcome if exhibitors were prepared to give the same facilities for promotion during the term of apprenticeship that apparently were being given to probationers, many of whom it was stated became 4th, 3rd and even 2nd projectionists long before they had completed four years' service.

The discussion was adjourned for a further meeting so that all relevant points could be taken into consideration.

C.—Registration of Apprentices. The matter of instituting a central register of apprentices was discussed and it was decided that such a register should be compiled.

D.—North Western branch report. Reference was made at the meeting to the North Western branch report on the cost of the scheme. The secretary was instructed to acquaint the branch of the misunderstanding that apparently prevailed.

E.—Supply of equipment — Preston Technical College. Your council expressed thanks to Mr. R. P. Rutherford of the North Western branch and also to Granada Theatres for their valuable contribution of equipment to the Preston Technical College.

E. J. Hinge hoped that all would read this report and he wished to call attention in particular to the last paragraph relating to the supply of equipment to Preston Technical College in Brighton. The college now had about 25 boys attending which was very encouraging and everything had been done to help them by way of providing equipment, for which special thanks were due to Granada Theatres and R. P. Rutherford. (Received and adopted.)

MEETING BETWEEN CEA AND BRITISH FILM PRODUCERS

The report of the meeting between the CEA and the British film producers on January 5, 1960, was presented:

Discussion has taken place with representatives of the BFPA and FBFM in relation to the level of first feature quota for the year 1960/61. The producers put forward details of feature films planned for production and release during this period. These were carefully examined and on the information disclosed no objection was raised to the suggestion that the lead quota level for this period could be maintained at 30 per cent. In passing it is worth mentioning that the details submitted by the producers indicate the possibility that during the period in question there may be some increase in the level of feature production.

During the meeting a point was raised on behalf of the CEA that so far as information was at present available, it appeared that during the first six months of the current quota year there might be no more than five new British first feature films available for exhibitors taking the National Release, though there might be also some re-issues and X certificate films. It was pointed out that if this trend continued during the second half of the current quota year it seemed inevitable that there would be a good number of exhibitors who would be in default which, as it would be through no fault of their own, would produce a very unsatisfactory situation. This position was noted by the producers and it was agreed that the matter would have to be kept under review and would, in any event, require to be re-examined at the end of the current quota year.

Delegates expressed themselves as having great difficulty in obtaining suitable second features which were acceptable to the public, a large proportion of such short films as were available being of little or no use. (Received and adopted.)

CARBONS

A letter from the Ship Carbon Company of Great Britain, dated January 11, was read, stating that further standardisation of types of high intensity carbons was to be effected and that, additionally, the price of low intensity carbons would be increased by 33⅓ per cent. as from January 13, 1960.

In accordance with arrangements existing between the CEA and the carbon company, it was agreed that Mr. Knopp investigate with the company the proposed price increases as also the possibilities of further standardisation. (Received and adopted.)

MISS M. F. McINTOSH

The **President**, asking leave to introduce a more personal note, informed delegates that Miss McIntosh was leaving after serving 22 years on the General Council. He felt sure that all would wish to express to her in no uncertain manner their appreciation of her service to the council and to the industry as a whole and to wish her well in the future.

Miss McIntosh thanked the president, officers and members of the General Council for their kind words and good wishes and added that she had enjoyed the many years of battle and was sorry to be leaving when an even bigger one was taking place.

NEW MEMBERS

New members were elected and alterations in representatives were agreed as set out in the ballot list dated January 13, 1960.

ANNUAL GENERAL MEETING

It was agreed that the Annual General Meeting be held at 164 Shaftesbury Avenue, WC2, on Tuesday, March 8, 1960 at 2.30 p.m.

NEXT MEETING

It was agreed that the next meeting be held in London, on March 9.

VOTE OF THANKS

S. K. Lewis said that in all probability this was the last General Council over which Mr. Richards would preside. Although the council was one of the most difficult over which to preside the president had always shown the greatest patience and his powers of discernment had been really brilliant. Every member of the council would wish to say thank you very much for all he had done for the association and for the trade during the last 12 months and they also hoped he would be with them for many more years to come so that they might have the benefit of his wise counsel.

The **President** returned thanks and said that he had enjoyed his term of office and hoped to be with the delegates for many years to come

RFD'S fast-moving X certificate drama " The Shakedown " was given a world send-off at the Regent, Brighton, on Wednesday, January 13. An enthusiastic audience saw personal appearances by stars of the film Terence Morgan, Hazel Court and Bill Owen. Guests were greeted at the theatre with a fanfare by Royal Marine trumpeters, and there was a guard of honour of Special Constabulary. In the foyer was a police exhibition, titled " 100 Years of Progress " and arranged in conjunction with Brighton's Chief Constable. Among the guests were producer Norman Williams, director John Lemont, scriptwriter Leigh Vance, local dignitaries, police chiefs from south coast towns, women police and magistrates. Rank Organisation executives present included: F. L. Thomas, H. Boodson, R. Hamer, booking controller, CMA, C. R. Young, director of publicity and advertising, The Rank Organisation; F. D. Russell-Roberts, general manager, CMA, and V. P. Powell, circuit controller. " The Shakedown " stars Terence Morgan, Hazel Court and Robert Beatty, with Donald Pleasence, Bill Owen, Harry H. Corbett and guest star Sheila Buxton. It is an Alliance presentation released through RFD. Above: Miss Proud, Morry Levy, F. L. Thomas and Charles and Mrs. Brown

RFD PREMIERES 'SHAKEDOWN' IN BRIGHTON

Above: Mrs. Moat, Mrs. Pettitt, Mr. Howard, Mrs. Langdon, Mrs. Howard and Mr. Pettitt; Sol Sheckman, Miss Proud and Harry and Mrs. Adley.
Below: Frank and Mrs. Ledger, Victor and Mrs. Chapman and J. W. and Mrs. Davies; Cllr. R. H. Yarrow (deputy mayor of Lewes) and Mrs. Yarrow and Hazel Court

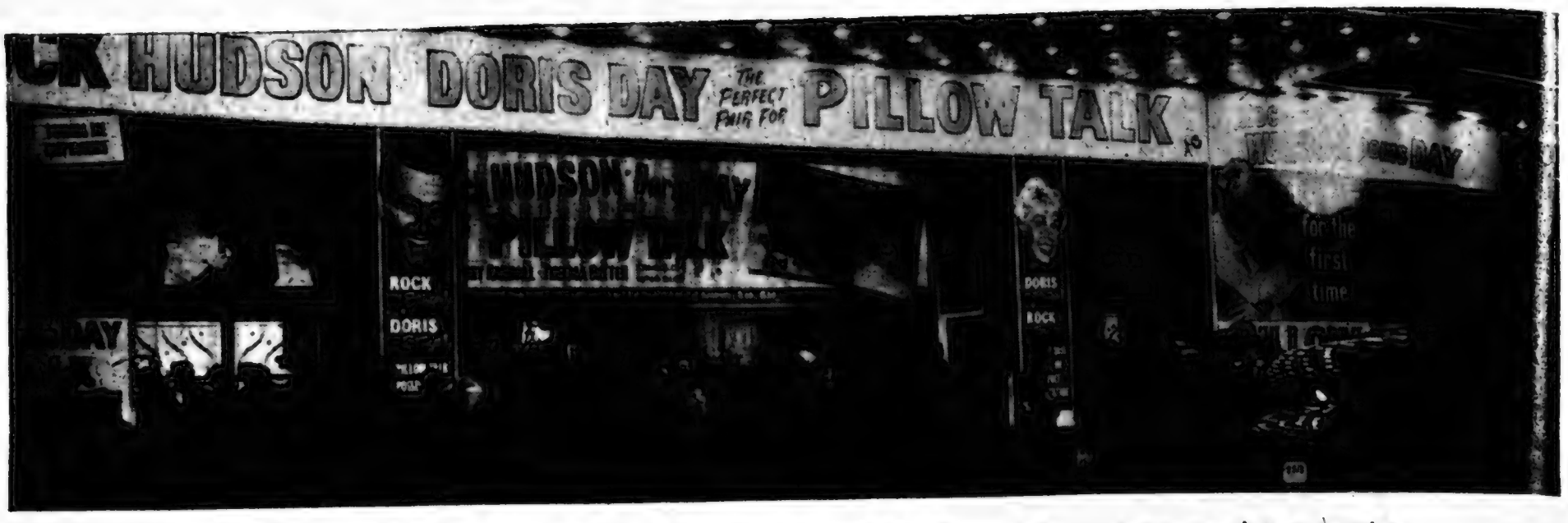
Harold Boodson, general sales manager of The Rank Organisation, with Peter and Mrs. King and J. W. and Mrs. Davies at the Brighton premiere

Above: Cllr. F. H. Nixon (mayor of Hove), Mrs. Rendell, Mr. Rendell (manager of the Metropole Hotel), Ald. A. J. Sadler (deputy mayor of Brighton), Roy Rich (Southern TV) and Mrs. Nixon; John Lemont and Zita Dundas. Below: Policewoman-sergeant Constantine, Bill Owen and Policewoman Hurst; Terence Morgan looks on as Hazel Court accepts a bouquet from Policewoman Beryl Parker

The new romantic musical " Pillow Talk " starring Rock Hudson and Doris Day had a light-hearted send-off at the Odeon Theatre, Marble Arch, last Thursday. Guests saw, in the foyer, Doris Day and Rock Hudson " doubles "—each in candy-striped beds—singing songs from the film. Three lovely models, in the newest nightie fashions, gave away 500 nylon pillows. One hundred members of the Doris Day Fan Club came in decorated coaches. Missing from the premiere of this Arwin Production was Douglas J. Granville, U-I's home office representative in the UK and Ireland, who has only just come out of hospital. " Pillow Talk " is released by Universal-International through RFD. Above: John and Mrs. Davis with Mrs. Willey (WVS) and one of the " Pillow Talk " girls.

A GAY SEND-OFF FOR U-I's 'PILLOW TALK'

Above: Harold Boodson and Nan Winton, BBC TV news reader; Kenneth and Mrs. Winckles. Below: Joni James, American singing star, and her husband (extreme right) with friends; C. B. Fleet, managing director of Fogartys who supplied the pillows, with his wife and guests watching model Dorothy Harmer in her foyer bed; Miss Australia (Joan Stanbury)



Front-of-house at the Odeon, Marble Arch, looked inviting to crowds who braved a snowstorm to watch guests arrive

Above: Producer Betty Box is given her nylon covered pillow; the models who gave away souvenirs to guests and sang songs from the film in the foyer of the theatre. Below: members of the Doris Day Fan Club—the biggest film star fan club in Britain—arriving at the Odeon

Production

by BILL EDWARDS

HONG KONG location work on Paramount's "The World of Susie Wong" began at the Star Ferry Pier in Kowloon—with temperatures in the sixties. Director Jean Negulesco already reports excellent progress with the difficult crowd scenes scheduled for the first two days' filming.

The real work on the production, however, began a week before when the advance unit, headed by producer Hugh Perceval, Negulesco and stars William Holden, France Nuyen, Sylvia Syms and Michael Wilding flew in from Europe to finalise locations and shoot preliminary tests for the wide-screen Technicolor production, which is costing around an estimated £1,000,000.

With the unit came more than four tons of equipment worth £50,000 for the four weeks' location. Generators, arcs and timber are being rented from the local Yung Kwa Picture Studios and its private projection room will be used for the viewing of rushes which will be processed in London at the Technicolor laboratories.

The production office, make-up, hairdressing and wardrobe departments have been established at the mammoth Peninsular Court Hotel, where stars and executives are staying. Two other top hotels have been pressed into service to house the remainder of the 60-strong British unit.

Each day a group of six interpreters accompanies the unit to the location and three Chinese production assistants have been engaged to cope with the 500 extras and small-part players who have been recruited locally.

Scenic locations include the Wanchai native market, Connaught Road, with its colourful rickshaw stands, the congestion of junks, floating homes and restaurants at Aberdeen's Tai Pak Pier, Temple Street with its open-air bars packed with the polyglot races of the East, and the exclusive Yacht Club.

Given continued good weather Negulesco is confident he can bring the picture in well ahead of schedule.

MUSIC NOTE: The American songwriting team of James van Heusen and Sammy Kahn has been commissioned to write the theme song for the production. It's a pop waltz number, based on a Chinese folk tune.

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JULIAN WINTLE tells me Independent Artists has bought the screen rights of Derek Bickerton's book "Payroll." As the title suggests, it's a thriller, and will be made as a first feature for Anglo Amalgamated release.

Both Wintle and partner Leslie Parkyn regard it as an important property and are preparing it for early production.

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"SANDS OF THE DESERT," Charlie Drake's first film under his long-term contract with Associated British, begins filming at Elstree on Monday. Gordon Scott produces; John Paddy Carstairs directs.

Key unit men include lighting cameramen Gil Taylor; art director Bob Jones; first assistant Ross McKenzie; production manager Victor Peck.

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QUICK MARCH for Associated British musical director Stanley Black. He's just finished scoring Mario Zampi's "Bottoms Up," is now working on Hammer's "Hell is a City." And due to the sudden illness of Bruce Montgomery he's now been commissioned to write the music for Tommy Clyde's comedy, "Follow that Horse."

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MARLON BRANDO'S company, Pennebaker, has bought the rights of Aldo de Benedetti's play, "Good Night, Patricia," for 200,000 dollars. It will be made as a British production here and on the Continent, and shooting is expected to start before the end of the year.

This satire on the world of diplomacy, boudoir-amours and international politics is shortly to be presented on the West End stage.

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STANLEY BAKER plans to start the first personal production for his own company, Stanley Baker Arts, before the middle of this year. It will be a screen version of Alun Owen's recent television play, "No Trams to Lime Street."

Joe Losey will direct; Baker will produce and star. Owen is now writing the screenplay.

The actor also hopes to have a hand in the production of "The Battle of O'Rourke's Drift," epic story of the Welsh Borderers, to be made with Donald Houston.

Into his production plans Baker has also to fit extensive acting commitments—he is due to appear in Emmet Dalton's "Middle of Nowhere" at Ardmore studios, Hammer's Western, "The San Siado Killings," Val Guest's "Full Treatment" and has also been offered one of the star roles in Carl Foreman's "The Guns of Navarone."

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A FILM shot purely for personal interest is now to be released internationally by Columbia under the title "Children of Lindos." It's a behind-the-scenes record of Stanley Donen's work on Columbia's "Surprise Package" when in production on the Greek island of Rhodes.

Mitzi Gaynor, who co-stars with Yul Brynner, soon became a firm favourite with the children and with them visited all the famed places of interest. Cameraman Maurice Binder saw the possibilities and made an unscripted, spontaneous 12,000-ft. record of what happened. This is now being edited as a special short subject.

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FURTHER news of journalist Jock MacGregor's production plans. He is co-producer

continued on page 26

At Merton Park, on the set of Anglo Amalgamated's "Concrete Jungle": Stanley Baker, Margit Saad and director Joe Losey. This thriller, produced by Jack Greenwood, is claimed to be the first authentic picture of Britain's underworld

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Television

by TONY GRUNER

NOT all television publicity is good publicity. This was my reaction after seeing the BBC programme "Porgy and Bess" last Thursday in which a handful of film industry personalities clad in evening dress sat round to listen to excerpts from the sound track of Sam Goldwyn's film "Porgy and Bess."

The original gimmick of BBC producer Russell Turner was to show a number of stills from the film as the visual background to the music of Gershwin's musical comedy. Compere David Jacobs had a rather difficult chore, but even so he handled it badly. His task was to talk to such people as Mike Frankovich, George Melachrino, Trevor Howard and Helen Cherry about Gershwin and "Porgy and Bess."

As each sequence of dialogue was followed by an excerpt from the musical sound track, most of the visitors were limited to saying how much they liked "Porgy and Bess" and Gershwin, and most of them said it in a very embarrassed fashion. It reminded me of a rather badly organised commercial for a product rather than a dramatic and visual salute to one of America's greatest composers and one of his most popular musical works.

In fact, the company which got the most out of the programme was Philips, which is distributing the long-playing record of the film. The use of a series of black-and-white stills offered viewers very little interest and not much incentive to go to see this great motion picture in Technicolor and Todd-AO. This mixture of live interviews and static backgrounds plus music left the masses pretty cold.

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WITH more than 25 million people able to watch television programmes throughout the country, it seems improbable that anything already successful on the small screen should be adapted and turned into a feature film with possibly the same name.

In America the story of TV plays turned into pictures has been unhappy with the exception of "Marty." In this country the Quatermass screen adaptations by Hammer paid their way, but other features based on TV plays from both networks had hard times at the cinema box-office. One exception, "I Only Arsked," was originally called "The Army Game," but was changed at the last minute by Jimmy Carreras, much to his company's profit and success.

Now I hear from ABC TV that three of its plays which achieved national top ten rating status have been bought for feature films. The dramas are "No Tram To Lime Street," by Alun Owen, the story of three seamen roaming the Liverpool docks in search of adventure: "The Big Client," by Malcom A. Hulke and Eric Paice, an exposure of British advertising techniques; and "Hand In Glove," by Charles K. Freeman and Gerald Savory, which was quite an interesting murder mystery. I believe that Columbia is interested in "No Tram To Lime Street." "Hand In Glove" has now been completed at Merton Park Studios under the new title of "Urge To Kill."

While wishing all the TV dramatists the greatest possible sale of their work, it is arguable that a story conceived, plotted and created into a play for television may, even if expanded and given the added luxury of more production values, fall down very badly as a feature film.

A good writer can, after preliminary training, work in any medium and it would surely be much better for feature producers to engage some of ABC's promising dramatists to write original screen plays rather than adapt a drama which has already been seen by millions of viewers throughout the United Kingdom.

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INCIDENTALLY, Sydney Newman, the drama supervisor of ABC, is entitled to feel elated with the results of his department in the last 14 weeks. Out of 14 productions, 11 headed top ten ratings. He has now commissioned plays from the following writers, some established as television playwrights and some new to the medium. The list: Clive Exton, whose drama of old age, "Where I Live," showed such remarkable promise on the Armchair Theatre show of January 10; Irish playwright Denis Johnston ("Moon on the Yellow River"); novelist James Mitchell; novelist and short story writer Edward Hyams; columnist Claude Cockburn: actor-playwright Nicholas Phipps (adapting a novel by William Sansom); Alun Owen; Alexander Baron; Giles Cooper; Jimmy Sangster; Guy Bolton and John Chandos; Patrick Alexander; James Brabazon; John D. Stewart (author of "Worm In The Bud"); Donal Giltinan (author of "The Golden Horn"); William Naughton; Jack Loudan; Gerald Savory; Peter Luke (author of "Small Fish Are Sweet"); Elspeth Cochrane (from a story by Honor Arundel); Christopher Landon; and Terence de Lacy, a new writer from Wales.

To this list must, of course, be added the five writers already under contract to ABC, they are Angus Wilson, Stuart Douglass, Ray Rigby, Malcom A. Hulke and Eric Paice.

Says Newman with justifiable pride: "From critics and public alike we have received the clearest indication that our basic policy of a fearless examination of a changing Britain is right. With the help of authors such as those listed above, we are now in a much better position to reach our dramatic objectives."

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TOWARDS the end of last year I indicated that the BBC was showing signs of overtaking ITV in the battle for the ratings. Since then a number of national papers have taken up the cry. I now have further news of how close the corporation is to reaching the top ten in individual regions.

A year ago the No. 1 BBC programme, according to TAM, was lucky if it reached 40 per cent. Today the figure on average for each region is closer to 50-52 per cent. Here are the BBC ratings for its top programme compared with the figures for ITV's tenth show in the respective regions:—London: BBC "Wells Fargo" (49). Granada "Knight Errant" (64); Midlands: BBC "Wells Fargo" (50), Granada "Chelsea At Nine," ATV "Probation Officer," "Emergency Ward 10" (68); Northern: BBC "Wells Fargo" (47), Granada "Rawhide," "Concentration" (64); Scottish: BBC "Wells Fargo" (56), A-R "No Hiding Place," Gra. "Knight Errant" (57); South Wales and West of England: BBC "Hans Haas" Granada "Concentration," A-R "No H Place" (63); Southern: BBC "Dixon of I Green," "Laramie," "Wells Fargo" Granada "Chelsea At Nine," Southern "Interpol Calling" (58); North Eastern: "Wells Fargo" (50), A-R "Take Your P TTT "Sports Desk," ATV "Emergency 10," TTT "Seat In The Stalls," A-R Hiding Place" (67); East Anglia: BBC "I of Dock Green" (57), A-R "No Hiding Pl (61); Ulster: BBC "Perry Como" (52). "Hawk Eye," "African Patrol" (67).

All this was achieved before Carlton G the new director-general of the BBC, took With this keen brain at the head of the co tion, ITV had better look both to their l and to their ratings during 1960.

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MOVING higher and higher up into the circle of international TV VIPs is Vernon Burns, who has been elected vice-president in charge of European operations for National Telefilm Associates.

Burns has been identified with NTA since 1954, when he became the company's representative in the UK through his own firm Television Programmes (Distributors), Ltd. This organisation was the first distribution company to specialise in the sale of television films in Great Britain and the Continent. Burns then joined the staff of NTA in 1957 as managing director when the company's London office was organised, and, in February 1959, was elected vice-president of NTA International Inc., the foreign subsidiary of NTA.

Here are the fruits of relentless, single-minded endeavour in a fast-moving industry still full of opportunities for the talented executive.

PRODUCTION—continued

with Umesh Mallik on Bill and Michael Luckwell's "The Man Who Couldn't Walk," which began filming at Walton last week.

Mallik also scripted this crime thriller which Henry Cass is directing for Butcher's release.

Cast is headed by Peter Reynolds, Eric Pohlmann, Reed de Rouen, Pat Clavin. In supporting roles: Bernadette Milne, Margot Van der Burgh, Richard Shaw, Martin Cass.

Umesh Mallik is an Indian impresar and writer who has brought several shows this country. He plans several film projects, mong them an adaptation of R. J. Minney's ry of Clive of India, "Treason and Tru pets." scheduled to be directed in Yugoslavia b Brian Desmond Hurst.

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DISNEY'S "Swiss Family Robinson," which inadvertently turned into a production ma thon. is now on its last lap.

On location in Tobago since last Aug the cast has now dwindled to Janet Munro, mes MacArthur, Kevin Corcoran, and film g is expected to end this week.

Bad weather put the production a onth behind schedule—it should have been con leted two weeks before Christmas.

Producer William Anderson is supervisi the winding-up of operations on the film, whic has gone over its £2,000,000 budget by anothe half-million pounds.

BRIGHT SPOT: Fifty completed minu of the film have been enthusiastically viewe by Disney executives in America, and the p ure has already been extensively booked for s ial Christmas showing this year.

NEWS OF THE WEEK —continued

overseas competitive, but after carefully considering the measure of success achieved in New Zealand and Canada, not only during "Anglo Week" but throughout the past year, it had been decided to make a small presentation to British Film Imports and Rank FD.

Another big drop in admissions

CINEMA admissions dropped by almost a million and a half in November. Board of Trade figures show that the weekly average for admissions during the month was 10,400,000—compared with 11,800,000 in October.

Gross box-office takings for November are put at a weekly average of £1,230,000. In October the average was £1,380,000.

During November, cinema tax paid totalled £550,000. This is £80,000 less than in the previous month when the total was £630,000.

Royal premiere for Columbia comedy

"ONCE MORE, WITH FEELING," producer/director Stanley Donen's Technicolor/Cinedon comedy for Columbia starring Yul Brynner and the late Kay Kendall, is to have its British premiere at the Leicester Square Theatre, London, on March 31.

The premiere, which will be in the presence of HRH Princess Margaret, will be in aid of the Horder Centres for Arthritis.

"Once More, With Feeling" is from Harry Kurnitz screenplay taken from his successful Broadway stage hit.

The score, created by Muir Mathieson, includes extracts from some exciting and well-loved symphonic works.

The film is to have its world premiere at the Radio City Music Hall in New York in February.

Pentland Hick keeps prices down

PENTLAND HICK, managing director of the Gaiety Cinema, Scarborough, says he has decided not to increase seat prices during the winter because business is good—and pensioners' tickets have been reduced from 1s. to 9d.

Prices will go up at Easter.

An innovation is special afternoon matinees of the normal programme which started yesterday (Wednesday). Only the stalls are open to the public and all seats are 2s.

The circle will be available for party bookings.

Rank FD 'Mysterians' competition results

RESULTS of the competition promoted by Rank FD for "The Mysterians" were announced this week. First prize of £250 goes to J. Southey, manager of the Essoldo, Dover.

Other awards were:—Second prize (£100): Harold Morris, Gaiety, Birmingham. Third prize (£50): L. Jones, Scala, Rhymney.

Ten consolation prizes (£10): D. Turner, Empire, Islington; Miles Jervis, Jnr., Queens, West Bromwich; J. Young, Playhouse, Edinburgh; A. R. Ayres, Broadway, Hammersmith; C. B. Kirk, Scala, Nottingham; J. F. Gooding, Regal, Coalville; Edgar Fielding, Lido, Bolton; Miss F. C. Cotgreave, Northwick Cinema, Worcester; W. S. Wood, New Tivoli, Edinburgh; L. Carr, Essoldo, Southend.

Dennis Viollet, the Manchester United centre-forward, was among the guests who attended the Manchester premiere of Warner-Pathe's Technicolor drama "The Nun's Story" at the Oxford Cinema. He is pictured here (second right) with (left to right) Don Clarkson, manager of the cinema, Gordon Clayton and Mr. Boardman (Buxton Circuit)

Projectomatic change

THE service agreement between Essoldomatic, Ltd., and Thomas Robinson (the designer of "Projectomatic") has been terminated on mutually agreed terms. Under the agreement Mr. Robinson was engaged by the company as technical supervisor and chief engineer.

Mr. Robinson has a mechanical and electronic workshop at Reading, and his resources are now at the service of the film and television industries.

LETTER TO THE EDITOR

Grateful tribute to a tribute

MAY I be allowed to pay tribute to Mr. Kenneth Rive's magnificent gesture in donating part of the proceeds of the première of each new film at the International Film Theatre to the Federation of Film Societies?

As a former honorary secretary of the Federation of Film Societies, I am keenly aware of the struggle for existence of many small provincial film societies, and, as the Federation itself is virtually without funds, it has never been able to subsidise them.

Fine films, such as "Hiroshima Mon Amour" (and in spite of my respect for Josh Billings I rather deplore his emphasis on highbrows, pseudo-highbrows and snobs!) have little commercial value outside the West End of London and, without the film society movement, thousands of people would be denied the pleasure of seeing many classics of the screen.

So far as I know, this is the first official recognition of the Federation of Film Societies as a deserving cause, and it is to be hoped that others will follow Mr. Rive's example.

FRANCIS HOWARD.

Cosmopole Pictures, Ltd.,
26, D'Arblay Street,
London, W.1.

IN BRIEF

● Sale Council, by 13 votes to 12, decided that the Sunday opening charity contribution for the town's three cinemas should continue at 7½ per cent.

An amendment that a flat-rate payment of £150, to be divided among the cinemas, should be levied this year was defeated by 17 votes to 7.

● Ronald H. Isle, formerly manager of the Hippodrome, Wisbech, has taken over the management of the Haven Cinema, Stourport, Worcestershire.

● The Plaza, West Derby, Liverpool, was closed on January 9. It is owned by Cheshire County Cinemas.

● The Regal, Rishton, Lancs, has been closed. The Regal, which had about 550 seats, is owned by Hutchinson (Cinemas), Ltd.

● When the Savoy, Worksop, closed on January 9, manager Harry Simpson set admission prices at 2d. for adults and 1d. for children—the same prices as were charged when the cinema opened 50 years ago.

● Negotiations resulting in the take over by H. A. Bianchi of the Broadway and Rex Cinemas of Derby were carried out by Harris and Gillow.

● Milton Jones, formerly of Warner, has joined Columbia as a salesman at the company's Birmingham branch office. He will take over the territory formerly covered by Wilf Smith, now branch manager in Birmingham.

● Birmingham branch of Eros Films has moved to 16, Lionel Street, Birmingham 3. The telephone number is Central 1263.

FILMS BILL—contd.

studio or maker in the credit titles, and Section 11 is that covering the inclusion of old material.

Paragraph 8 of the Second Schedule alters the definition of a British person; paragraph 14 clarifies the meaning of a "studio"; and paragraph 15 alters the definition of the phrase "trade shown."

Section 44 of the 1938 act, which is amended in the Third Schedule, relates to labour costs.

The Bill is expected to become law early in March. The Commons should have completed it by the first week in February and the Lords will then have the rest of the month to deal with it.

Showmanship

by FRANK HAZELL

THE COMPANY OF SHOWMEN

A fine thirtieth anniversary

WITH 30 years of entertainment history behind them, the staff and management of the Gaumont, Ipswich, were determined that the anniversary should be the final seal on this great showmanship record, and **D. P. Lowe,** with his assistant, **B. H. Powell** have, I think, justified their claim that it is the " greatest publicity effort they have accomplished."

As with all anniversary programmes, most of the basic advertising must be built around the programme, and for " The Last Train from Gun Hill " a wide range of window displays were arranged, each carrying the display seal of the 30th Anniversary.

A press contest was run in conjunction with Coca-Cola, who, as well as sharing the press display space, also provided the prizes.

Press-wise the main emphasis was on the 30 years' service the Gaumont had provided for the town, and the many great films it had shown during that time.

Members of the original staff were contacted through the press and one old member produced an opening day photograph of all the theatre staff. This was published under a " do you remember them?" banner.

The first double page composite ever to be produced in the main local paper was sponsored for the event, and traders came forward with fine support.

The huge anniversary cake—a replica of the theatre—after display in the foyer, found it's way to a local charity.

Opening night of the anniversary week was the climax. The organist played tunes of the last 30 years, and the daughter of one of the original first night usherettes took part in the " anniversary stage show."

Members of the original staff were presented to the audience, and a reunion party was also organised during anniversary week.

A well known cigarette manufacturer, whose factory is in the town, provided a gift for every patron attending during birthday week, and in an exhibition, " The Changing Scene of Ipswich," the company was also featured.

There were a number of smaller items running along the main theme, and I am sure the objective set by Mr. Lowe and his staff was more than achieved by this comprehensive campaign.

If only we could get more personal appearance tours, similar to those carried out for " I'm all Right Jack," they would bring a new spark to cinema showmanship.

L. Putsman, Gaumont, Birmingham, I am sure would confirm this following the successful visit to his theatre of Peter Sellers and John Boulting.

Press alone yielded over 145 column inches, and as both Sellers and Boulting know what they want to say and make no bones about expressing their thoughts, the press found their visit stimulating and ideal copy.

TV mentions

Good coverage was gained on the ATV television programmes and, I believe that this marks the sixth television mention in the last 15 months for this theatre. Not a bad record.

A novelty give-away was produced by the National Time Recorder Co., in the form of their clocking-in-card, and displays also featured this important aspect of the film story.

Another top campaign from **L. K. Claxton,** Odeon, Park Royal, for " My Uncle."

The Mayor of Ealing was asked if he would play the " Uncle " part in a special screening for the old folks of the borough.

This he readily did, arranging for parties from all the LCC Old People's Homes in the borough to be represented.

The French Tourist office provided the background material for theatre display—attractive, eye-catching tourist posters and pictures of Paris.

Members of the staff, the head receptionist, Mrs. Rae and the Chief of Staff, helped to heighten the atmosphere by dressing as a Can-Can girl and a gendarme.

A sweet manufacturer provided 500 packets of bon-bons for distribution to the old people, and this special viewing gave the press their first material for good advance film plugs.

Another member of the staff also gave assistance to get the French flavour. Boilerman T. Kudlaciak made a town tour with his strings of onions, and a suitable placarded bicycle.

R. B. Roberts, Odeon, Watford, gained some good press coverage for his theatre by arranging for the town's Christmas Lighting to be " switched on " from the stage of the theatre. All the town's officials came to welcome the young West End star, Millicent Martin and it seems a pity that the film studios could not have provided an actress.

Another personal appearance that gave top support to the film's selling was that of Ken More's visit to the Odeon, Brighton, for " North West Frontier."

D. G. Abell arranged a comprehensive itinerary for this visit, and as well as fine advance press mentions, arranged that local reporters should have the fullest opportunity of meeting the star and gaining the right kind of copy and pictures.

NEW MEMBERS

L. Atkins, Globe, Dusseldorf.

G. B. Barbour, A/M, Regal, Gt. Yarmouth.

W. H. Haines, Globe, Celle.

E. H. Johnson, Palace, Ashton-in-Makerfield.

R. Sones, Gaumont, Walsall.

SEALS OF MERIT

E. F. Bailey (second), Ritz, Stockport. (Life Member No. 242).

G. B. Blease (fourth), Odeon, Bolton. (Life Member No. 244).

C. S. Watson (fourth), Elite, Middlesbrough. (Life Member No. 251).

The Showman also commends...

Figures in parentheses indicate number of credits

ALLEN, D., Odeon, Coventry: Blind Date. **Allgood, J.,** Empire, Mansfield: Blind Date, The Man Who Understood Women (2). **Adams, H. W.,** Odeon, Godalming: North West Frontier. **Atkin, J.,** Odeon, Surbiton: Children's club. **Ackroyd, R.,** Gaumont, Plymouth: Killers of Kilimanjaro, I Want to Live (2).

BEETLES, B. W., Odeon, Cheetham Hill: The Devil's Disciple. **Barry, E.,** Gaumont, Bournemouth: The Five Pennies. **Bigny, E. C.,** ABC, Warrington: Children's club, matinee performance (2). **Bentley, G.,** Odeon, Llandudno: This Earth is Mine. **Boyle, N.,** A/M, Gaumont, Hanley: Upstairs and Downstairs, Blue Jeans, teenage show (3). **Bedford, H.,** Gaumont, Derby: Upstairs and Downstairs, Christmas activities, My Uncle, Top Rank Records, I'm All Right Jack (5). **Bennett, R.,** Gaumont, Nottingham: Blind Date, public relations, The Night We Dropped a Clanger (3). **Bennett, G.,** Gaumont, Burslem: War of the Worlds, Top Rank Records, The Mouse that Roared, Press publicity (4). **Bignell, A. W.,** Odeon, Redhill: Children's club. **Brown, C. E.,** Gaumont, Preston: Upstairs and Downstairs, This Earth is Mine, I'm All Right Jack (3). **Bird, T. W.,** Gaumont, Whitley Bay: Blind Date. **Butler, B. H.,** Astoria, Brixton: Killers of Kilimanjaro, S.O.S. Pacific, The Devil's Disciple (3).

CHANTREY, G. M., Odeon, Glasgow: Live show. **Cordier, P. J.,** Rex, Hanworth: Public relations. **Cattell, A. G.,** Regal, Torquay: Alive and Kicking. **Callander, D.,** Vandyck, Bristol: Ten Seconds to Hell. **Currey, J.,** Gaumont, South Shields: Blind Date. **Colson, W.,** Gaumont, Leicester: The Night We Dropped a Clanger, public relations (2). **Carpenter, A.,** Odeon, Sutton Coldfield: Top Rank Records, Blue Jeans, I'm All Right Jack, I Want to Live, public relations (5). **Carter, A.,** Odeon, Guernsey: My Uncle, Tempest, children's club (3). **Crawley, V.,** Odeon, Sevenoaks: Blind Date, Blue Jeans, Killers of Kilimanjaro (3). **Caro, S.,** Odeon, Clacton: The Wonderful Country. **Crane, G.,** Odeon, Norwich: That King of Woman. **Coe, D.,** A/M, Ritz, Southend: That Kind of Woman, The Devil's Disciple (2). **Cook, N.,** Grange, Dagenham: Return of the Fly. **Cook, R.,** Odeon, Middlesbrough: Public relations. **Cowlrick, H.,** St. Georges, York: Last Train from Gun Hill. **Cockburn, R.,** Odeon, Skipton: Parisienne. **Churcher, A.,** Ambassador, Hayes: S.O.S. Pacific, That Kind of Woman (2). **Collins, C.,** A/M, Gaumont, Streatham: The Sheriff of Fractured Jaw, The Wonderful Country (2). **Campbell, H.,** Ritz, Southend: The Wonderful Country. **Callander, D.,** Vandyck, Bristol: The Big Circus.

DAVIS, P., Regal, Harlow: Upstairs and Downstairs, Emergency Ward 10 (2). **Dene, T.,** Odeon, Croydon: S.O.S. Pacific. **Dean, J.,** A/M, Odeon, Southall: North West Frontier. **Dale, A.,** Rex, Riddrie: The Ugly Duckling, Passport to Shame (2). **Dickinson, J.,** Odeon, Rochdale: My Uncle. **Dilks, G.,** A/M, Gaumont, Leicester: Blind Date, Genevieve, The Man Who Understood Women (3). **Deacon, V.,** Gaumont, Coventry: Theatre publicity.

EVANS, R., Gaumont, Shepherds Bush: Public relations.

FOSKETT, J. E., Rex, Farnborough: The Shaggy Dog. **Felton, R. J.,** Odeon, Wolverhampton: My Uncle. **Fray, R. W.,** Gaumont, Hinckley: Blue Jeans, Children's club, I'm All Right Jack, Public relations (4). **Fletcher, K. C.,** Odeon, Horsham: Blind Da

Farmer, R., Gaumont, St. Albans: SOS Pacific, How To Marry A Millionaire, The Return of the Fly, Five Gates To Hell (4). **Fenner, J. B.**, Odeon, Bradford: North West Frontier. **Frankland, D. G.**, Odeon, West Hartlepool: Upstairs and Downstairs.

GILCHRIST, B., Gaumont, Carlisle: SOS Pacific. **Graham, T. C.**, Odeon, Woolwich: The Devil's Disciple, North West Frontier (2). **Glasgow, J. G.**, Odeon, Wembley: Top Rank, Public relations (2). **Gibson, J.**, Parade, Dennistoun: A Hole In The Head. **Goody, J.**, A/M., Victoria, Cambridge: My Uncle, Last Train From Gun Hill (2). **Green, G. J.**, Odeon, Chorley: Public relations. **Greaves, W. L.**, Gaumont, Dudley: Holiday For Lovers, A Private's Affair (2). **Gower, J. E.**, A/M., Gaumont, Wolverhampton: The Night We Dropped A Clanger. **Green, J. A.**, West End, Birmingham: South Pacific. **Gompertz, F. H.**, Odeon: Chichester: The Wonderful Country. **Gurr, C. W.**, Odeon, Barnet: SOS Pacific, That Kind of Woman (2). **Girdler, R. C.**, Odeon, Uxbridge: Children's club. **Gasper, K. J.**, Odeon, Tornchurch: That Kind of Woman, SOS Pacific, Killers of Kilimanjaro (3). **Goodwin, W. M.**, Odeon, Erith: North West Frontier.

HARDY, D., Odeon, Lincoln: Children's club, Upstairs and Downstairs (2). **Hardy, B. C.**, Odeon, Derby: Public relations, Blind Date (2). **Hattersley, E.**, A/M., Apollo, Manchester: Children's club, Public relations (2). **Hall, J. S.**, Gaumont, Gainsborough: Don't Give Up The Ship. **Hainge, E. D.**, Odeon, Birmingham: SOS Pacific. **Helyer, J.**, Gaumont, Nottingham: Public relations. **Higgins, H. R.**, Gaumont, Burton-on-Trent: Mining Review, The Siege of Pinchgut, Blind Date (3). **Hall, H.**, Cavendish, Derby: Top Rank records. **Herbert, E.**, Gaumont, Chadwell Heath: SOS Pacific. **Hubball, H.**, Odeon, St. Albans: The Ten Commandments, Press publicity (2). **Hole-Gale, J. D.**, Odeon: Leeds: Public relations. **Hyde, T. S.**, A/M., Majestic, Leeds: The Devil's Disciple. **Horsley, R. E.**, Palace, Gateshead: Blind Date, The Man Who Understood Women (2). **Hurt, G. W.**, Gaumont, Finchley: That Kind of Woman.

JONES, N. L., Odeon, Birmingham: Top Rank records, Killers of Kilimanjaro (2). **Jenkins, J. R.**, Odeon, Stourbridge: Public relations.

KYLE, W. G., Odeon, Bury St. Edmunds: The Blue Angel, I'm All Right Jack (2). **Kay, S.**, Odeon, Greenwich: Return of the Fly, The Wonderful Country (2). **Kaye, J. J.**, Regal, Putney: The Siege of Pinchgut, Yesterday's Enemy (2).

LOWE, D. P., Gaumont, Ipswich: Holiday for Lovers. **Laing, W. D.**, Odeon, Aylesbury: I'm All Right Jack, Blind Date (2). **Lang, P. H.**, Odeon, Cosham: That Kind of Woman. **Lendrum, T.**, Odeon, Faversham: Doctor in the House, Blind Date (2). **Lewis, J. D.**, Gaumont, Wednesbury: Blue Jeans, This Earth Is Mine, Theatre publicity, The Light in the Forest, I'm All Right Jack (5). **Leivers, P. S.**, Odeon, Nottingham: Killers of Kilimanjaro, SOS Pacific, Public relations (3). **Lester, R.**, Odeon, Leigh: The Devil's Disciple. **Lines, A. G.**, A/M., Gaumont, Birmingham: The Rabbit Trap, Top Rank records (2).

MILLS, P. J., Gaumont, Liverpool: I Want To Live. **Matthews, N.**, Ritz, Leyton: Public relations, Jet Storm (2). **Manhire, C.**, Capitol, Winchmore Hill: Yellowstone Kelly. **Moar, S.**, Odeon, Crosby: Lyons in Paris. **Mellor, T. H.**, A/M., Odeon, Perry Barr: Upstairs and Downstairs, I'm All Right Jack (2). **Moffat, W. T.**, Gaumont, Southsea: The Gunfight at Dodge City. **Moneypenny, L. A.**, Odeon, Jersey: Woman Obsessed, The Five Pennies (2). **McIver, R. C.**, Odeon, Ashford: My Uncle. **Murray, F. C.**, Odeon, Wimbledon: The Wonderful Country. **Minnican, H. N.**, Gaumont, Sunderland: I'm All Right Jack. **More, E. E.**, A/M., Odeon, South Shields: SOS Pacific. **Murray, S.**, Odeon, Accrington: I'm All Right Jack. **Moncur, J. B.**, Odeon, Barrow: Upstairs and Downstairs, My Uncle (2). **McLaughlin, P. F.**, Odeon, Hounslow West: That Kind of Woman. **Milborrow, K.**, Odeon, South Norwood: SOS Pacific.

MORRIE, M. N., Odeon, Andover: The Night We Dropped A Clanger. **Negus, R. D.**, Odeon, High Wycombe: North West Frontier, SOS Pacific (2).

O'LOUGHLIN, D., Odeon, Hacknev Road: That Kind of Woman.

PRETTY, B., Gaumont, Wakefield: The Hound of The Baskervilles. **Potts, R. H.**, Odeon, Exeter: Killers of Kilimanjaro, theatre publicity. **Pearce, F. W.**, Gaumont, Trowbridge: Children's club, public relations, Blind Date, theatre publicity (4). **Payne, J. D.**, Gaumont, Holloway Road: SOS Pacific. **Perkins, S. E.**, Regal, Farnham: The Hound of the Baskervilles, Some Like it Hot (2). **Parsons, R.**, Apollo, Ardwick: The Hound of the Baskervilles. **Philcox, J. S.**, Gaumont, Bradford: The Hound of the Baskervilles, The Boy and the Bridge (2).

ROBINSON, S. E., Odeon, Newton Abbot: My Uncle, Blind Date (2). **Robertson, H. A.**, Gaumont, Bromley: North West Frontier. **Roberts, C. W.**, Odeon, Wrexham: A Hole in the Head, This Earth is Mine (2). **Roles, M. F.**, Seamore, Glasgow: Battle of Apache Pass, Green Mansions (2). **Russell, J. M.**, Odeon, Dundee: This Earth is Mine. **Reed, C. H.**, Cinerama, Perth: Fiend Without a Face, The Hound of the Baskervilles (2). **Redman, D.**, A/M, Odeon, Portsmouth: The Hound of the Baskervilles. **Ramsden, J. A.**, A/M, Gaumont, Nottingham: The Hound of the Baskervilles.

SEALS, E. S., Gaumont, Woking: The Hound of the Baskervilles. **Sparrow, D. G.**, Ritz, Southend: The Hound of the Baskervilles. **Street, A. W.**, Odeon, Richmond: That Kind of Woman, My Uncle (2). **Silander, H.**, Gaumont, Reading: The Hound of the Baskervilles. **Short, T. D.**, Rialto, Southampton: Ferry to Hong Kong, The Night We Dropped a Clanger (2). **Stewart, P. A.**, Odeon, Hamilton: Blue Jeans. **Simpson, A.**, Gaumont, Ayr: Blind Date. **Stroud, C.**, A/M, Gaumont, Perth: Blue Jeans. **Smith, K.**, New Cinerama, Glasgow: Children's club, I Want to Live (2). **Skinner, J.**, Regent, Edinburgh: The Shaggy Dog. **Smith, E. J.**, Gaumont, Putney, North West Frontier, The Hound of the Baskervilles (2). **Spencer, A.**, Gaumont, Wandsworth: Blue Jeans, North West Frontier, My Uncle (3). **Salter, F. W.**, Gaumont, Rosehill: The Rabbit Trap, The Blue Angel, The Night We Dropped a Clanger, The Boy and the Bridge (4). **Sharples, D. E.**, Odeon, Bournemouth: Blind Date, The Devil's Disciple (2). **Stoten, R.**, Walpole, Ealing: The Rabbit Trap. **Saunders, J.**, Odeon, Manchester: Killers of Kilimanjaro. **Steele, D. G.**, Odeon, Camberley: Ferry to Hong Kong, The Heart of a Man (2).

THOMPSON, J. R., Odeon, Wimbledon: The Night We Dropped a Clanger, The Hound of the Baskervilles (2). **Trezise, M.**, Gaumont, Stroud: The Heart of a Man, I Want to Live (2). **Tucker, J.**, A/M, Gaumont, Worcester: Upstairs and Downstairs. **Tapsell, D.**, Gaumont, Hammersmith: Children's club. **Thorburn, W.**, Cinema, Wishaw: Warlock, Ferry to Hong Kong, Woman Obsessed, The Hangman (4). **Tennant, R.**, Alhambra, Barnsley: Holiday for Lovers. **Thomson, A.**, Odeon, Rutherglen: I'm All Right Jack. **Thynne, R.**, Odeon, Brighton: Ferry to Hong Kong, Life in Emergency Ward 10 (2). **Tappy, C. A.**, Odeon, Plymouth: Sapphire.

WALLACE, G. S., Pavilion, Airdrie: The Bridal Path. **Wood, D. G.**, Odeon, Welling: North West Frontier. **Washford, F. A.**, Broadway, Peterborough: The Hound of the Baskervilles. **Willmott, D. W.**, A/M, Odeon, Southampton: The Hound of the Baskervilles. **Wall, A.**, Gaumont, Falkirk: My Uncle. **Watt, L.**, **Miss**, Odeon, Coatbridge: I Want to Live, This Earth is Mine (2). **Witts, F.**, Gaumont, Gloucester: The Hound of the Baskervilles. **Wood R.**, Gaumont, Dundee: A Hole in the Head. **Woodman, C. F.**, Odeon, East Ham: SOS Pacific. **Wallace, J.**, A/M, Odeon, Forest Gate: Children's Club, That Kind of Woman (2). **Williams, J. P.**, Gaumont, Wembley: Return of the Fly. **Williams, J.**, Odeon, Shettleston: Children's club. **Williams, A. E.**, Odeon, Northfields: Killers of Kilimanjaro, North West Frontier, children's club, public relations (4). **Watts, D. J.**, Odeon, Salisbury: My Uncle. **Williams, K.**, Empire, Darlington: The Hound of the Baskervilles. **Wilkins, T. B.**, Odeon, Kensington: North West Frontier. **Wills, C. B.**, Odeon, Camberwell: My Uncle, Blue Jeans (2).

YEOMAN, B. T., Odeon, Twickenham: North West Frontier. **Yates, R. E.**, Gaumont, Redditch, The Hound of the Baskervilles

Kine.–MGM £600 Contest

Foyer display and pay-box set the mood

ADVANCE teaser announcements were used by manager **E. C. Bigny** in his campaign for "The Tunnel Of Love" at the ABC, Warrington.

These announcements were presented with slides in the theatre, posters, copy in the monthly programmes, and with a series of cartoon blocks which were used in the *Warrington Guardian*.

In conjunction with a local service station which also specialises in boats and water equipment a large rowing boat was used in a foyer display consisting of an actual entrance to a tunnel of love.

The paybox was suitably captioned, "*Pay here for The Tunnel of Love.*" This idea produced amusement among the patrons and set the atmosphere for the film.

A decorated pram, complete with baby doll was pushed around the town in **R. L. Cook's** campaign for "The Tunnel Of Love" at the Savoy, Swindon. This idea created many amusing comments.

A brick arch in the shape of a tunnel formed the basis of a *Tunnel of Love* foyer presentation, again the paybox carried amusing catchlines.

Several window tie-ups were obtained with booksellers. Quads and locally prepared posters were used around town in advance of playdate.

Good use was made of Doris Day recordings to plug the playdate through miscellaneous musical outlets, and the front-of-house was decorated with HO publicity materials.

From **A. R. Churcher,** manager of the Ambassador, Hayes, comes a first-class composite page for the comedy "Ask Any Girl."

This was obtained in *The Hayes Post* and also incorporates a competition with records as prizes.

Several tie-ups were secured, all using the line, *Ask Any Girl* to publicise the merchandise or service offered, backed up with display stills.

Manager **W. J. Hackett** also used an excellent composite page to exploit "Ask Any Girl" at the Odeon, Barking.

This was in the *Barking, East Ham and Ilford Advertiser* with each advertiser featuring a block from the film.

Seven shop tie-ups resulted in display materials being shown.

Several posters were used around the town as were car stickers all with appropriate film and theatre copy.

RECORDS

A chance for frustrated conductors

ANOTHER all-time top, this time tangos and Stanley Black and his orchestra give the right beat to twelve of the best.

For those of you, or your operators, who fancy yourselves as conduotors there is a record-ing from RCA, *RB 16169*, that is made for you, "Music for Frustrated Conductors" is a collection of the most popular overtures with a variety of top conductors.

For those of us who cannot resist the fantasy of conducting there is provided a baton, so either stand over to the boys in the box and let them have a go, or do the conducting yourself.

For the smaller budgets—Ted Heath on Decca *F 11179* "Swinging Ghosts" and "Indian Love Call," Tolchard Evans and his singing piano on Decca *F 11173*.

Henri Rene with orchestra and chorus make "La Shabla" and "Destiny" come alive on London *HLP 8960*. All these are recommended, but Decca *F 11183* with Winifred Atwell with a party selection and "Tommy the Toreador" on Decca *DEE 6607* are the top cinema choice.

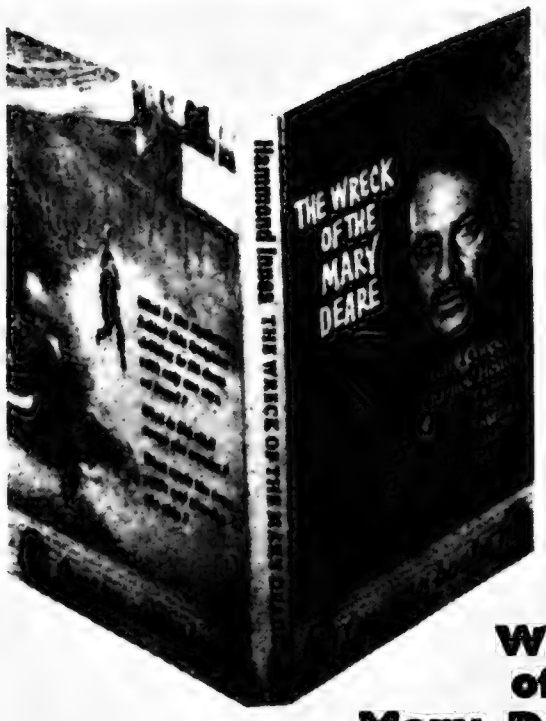
The latter is a direct film tie-up and with a double sided film plug jacket is ideal for special give aways, either to critics or as prizes for contests on the film.

More credits

- "**The Reluctante Debutante.**"—P. G. Franklin, Ritz, Barnsley.
- "**The Naked Maja.**"—R. Stoten, Walpole, Ealing
- "**The Mating Game.**"—B. V. Hornblow, Rex, Consett.
- "**For the First Time.**"—B. V. Hornblow, Rex, Consett; N. Cully, Coliseum, Whitley Bay.
- "**Doctor's Dilemma**"/"**Watusi.**"—N. L. Eccleston, Palace, Lancaster; E. H. Johnson, Palace, Ashton-in-Makerfield.
- "**The Tunnel of Love.**"—B. V. Hornblow, Rex, Consett; G. Lennox, Toledo, Muirend; E. H. Johnson, Palace, Ashton-in-Makerfield; N. Cully, Coliseum, Whitley Bay.
- "**The Scapegoat.**"—G. R. Tannshill, A/M, Regal, Paisley; R. W. Parker, Savoy, Exeter; R. M. Alner, A/M, Whiteladies, Bristol; J. Jones, A M, Granada, Liverpool.
- "**Ask Any Girl.**"—H. W. Watson, Odeon, Peterborough; D. O'Loughlin, Odeon, London, E.2; P. J. Mills, Gaumont, Liverpool.

films from fontana books

To be released by M.G.M.



The Wreck of the Mary Deare
by HAMMOND INNES 2/6
starring GARY COOPER, CHARLTON HESTON, MICHAEL REDGRAVE, EMLYN WILLIAMS, CECIL PARKER, VIRGINIA McKENNA.

Odds Against Tomorrow
WILLIAM McGIVERN **2/6**
Now playing at the London Pavilion. Starring HARRY BELAFONTE, ROBERT RYAN and ED BEGLEY. London release on the National Circuit February 22nd.

Kidnapped
ROBERT LOUIS STEVENSON **2/6**
Walt Disney film will star PETER FINCH and JAMES MACARTHUR. Fontana Book to be published February.

The Sundowners
JON CLEARY **3/6**
Now being filmed in Australia by Columbia starring ROBERT MITCHUM, DEBORAH KERR and PETER USTINOV. Fontana Book to be published April.

Box Office Boosters from PAN Books

PAN FILM BOOK SALES NOW TOTAL OVER 5 MILLION COPIES

MOMENT OF DANGER	*published November, 1959*
A TERRIBLE BEAUTY	*published January, 1960*
A SUMMER PLACE	*coming in February*
HOME FROM THE HILL	*coming in February*
PLEASE DON'T EAT THE DAISIES	*coming in March*
MOUNTAIN ROAD	*coming in March*
THE LEAGUE OF GENTLEMEN	*coming in April*

PAN BOOKS LTD
8 Headfort Place, London, S.W.1

PAN-PICK of the PAPERBACKS

January's paperback covers give a big boost to the films

Four Square list headed by 'Bismarck'

"SINK THE BISMARCK" heads Four Square's January list. And it's a good tie-up, because the film of the same title, which stars Kenneth More, will be given a Royal Premiere, attended by the Duke of Edinburgh, on February 11.

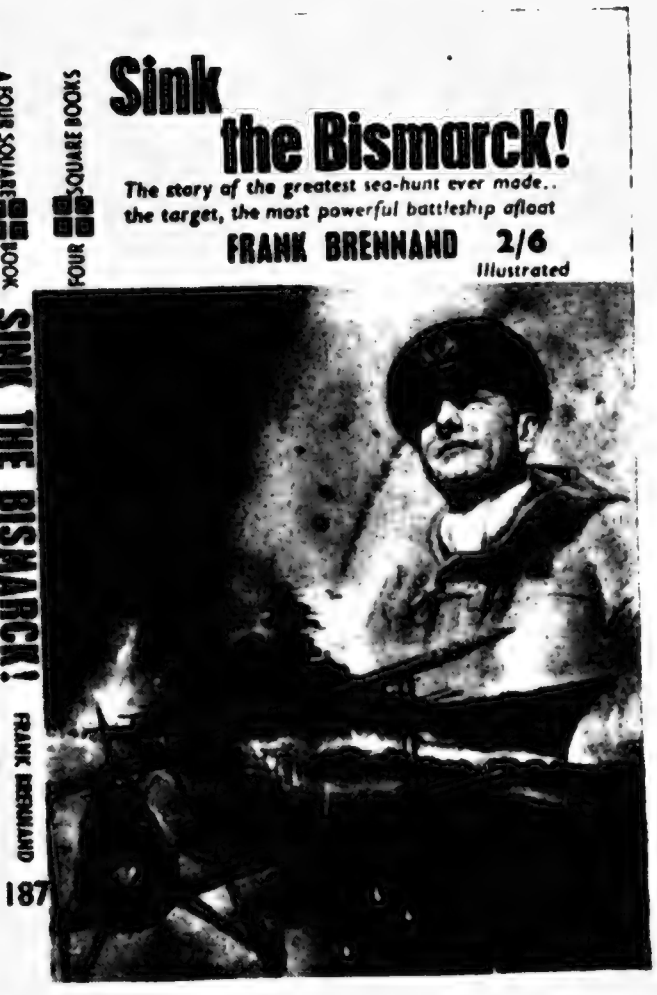
Four Square's cover for the paperback shows Kenneth More as he appears in the film.

Good business

The film, "The Siege of Pinchgut," did good business after winning acclaim at the 1959 film festivals. Four Square is confident that its paperback of George Kay's thriller will repeat the success.

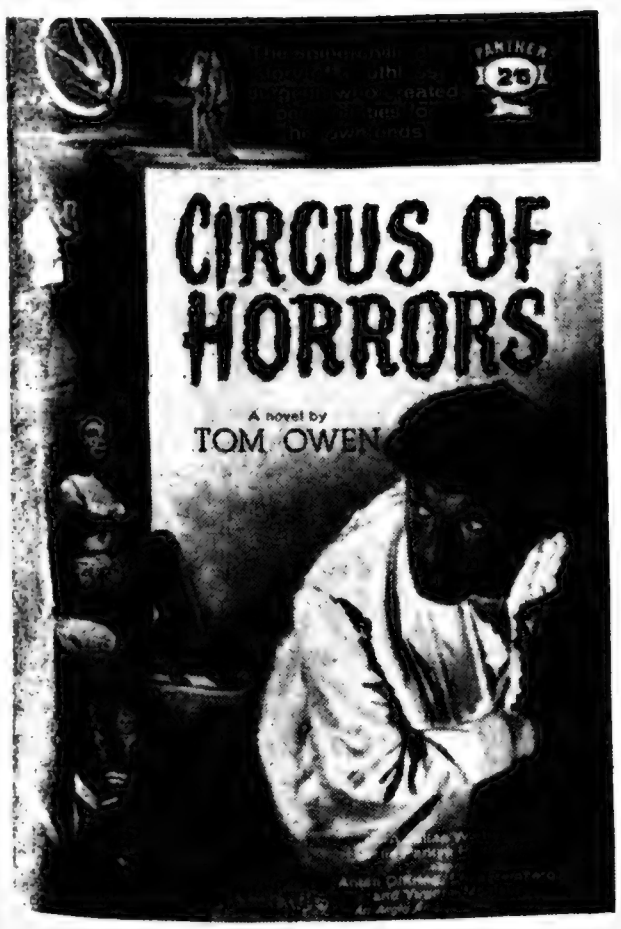
"Mafeking," Duncan Grinnell-Milne's story about Baden-Powell, founder of the Boy Scout movement, is also scheduled by the company. And it should prove another interesting tie-up—a film covering Baden-Powell's life story is being planned for distribution by Paramount.

A dramatic scene from the 20th Century-Fox film SINK THE BISMARCK! starring KENNETH MORE and DANA WYNTER, produced by John Brabourne and directed by Lewis Gilbert



"Sink The Bismarck" will be premiered in February and Four Square has the book with this still from the film on the cover ready for tie-ins all over the country

PANTHER ARRANGES SPECIAL FOYER DISPLAYS FOR 'FBI STORY'



Panther will link this book with the Anglo Amalgamated picture that is due for release shortly

PANTHER BOOKS is currently tying in with the Warner-Pathe money-spinner "The F.B.I. Story." Don Whitehead's best-seller from which the film is taken, was first published in July 1959 and reprinted in time for the film's West-End opening.

Panther has been using its standard film tie-in display unit which is designed to hold copies of the book.

Bookshops

Besides point-of-sale displays for "The F.B.I. Story," special cinema foyer displays have been arranged in collaboration with cinema managers and Panther representatives, and local bookshops.

Another current tie-in is Margaret Landon's "Anna And The King Of Siam," which has been used with "The King And I," now being played again at Granada cinemas. The cover of this perennial seller carries a colour still from the film.

On February 25 Panther will publish "Circus Of Horrors," a novel by Tom Owen based on the George Baxt screenplay of the Julian Wintle-Leslie Parkyn production.

Novel Link

Panther plans to link its novel with the film on its release by Anglo Amalgamated.

Widespread publicity is being prepared for this tie-in.

The picture was shot on location with Billy Smart's Circus and at Beaconsfield Studios, and the cover of the book shows Antoff Diffring against a circus background.

Tie-in exploitation is also in hand for Tom T. Chamales novel of the war in Burma "Never So Few." The film, coming from MGM shortly, stars Frank Sinatra and Gina Lollobrigida. Panther's edition was published last October.

For later in the spring, Panther has scheduled film tie-in editions of: Sinclair Lewis's novel "Elmer Gantry" — this is to be published in March to tie-in with the United Artists release based on the book and starring Burt Lancaster and Jean Simmons; and "Wild River," William Bradford Huie's novel currently being filmed by 20th Century-Fox starring Montgomery Clift and Lee Renick.

Recent titles

Among the recent titles acquired by Panther and scheduled to be filmed are: "Ada Dallas" (Wirt Williams), "Go Naked In The World" (Tom T. Chamales), "Back Street" (Fannie Hurst), "The Cat And The Mice" (Leonard Mosley), "Big River, Big Man" (Thomas W. Duncan).

Panther's "Spartacus," published at the end of October 1959, has sold its substantial first edition and has been reprinted.

It is anticipated that an impressive sales figure will be notched-up before this tremendous Bryna Production, coming from Universal-International, with its big name cast, is shown in this country some time later in the year.

Fontana has big schedule for 1960

FONTANA'S tally for production in the next 12 months already exceeds 36.

Film jackets, special display material and large-scale advertising designed to link up with the film companies, will help to make 1960 Fontana's biggest year yet.

The following are a few of the highlights: "Third Man On The Mountain," Walt Disney's adaptation of "Banner In The Sky" is now touring the provinces on the National Circuit. This will be followed shortly by UA's "Odds Against Tomorrow" currently running at the London Pavilion.

This American gangster story is based on William McGivern's book of the same name.

One of the big films of the spring will be MGM's "The Wreck Of The Mary Deare." Release is expected early in March by which time the book, by Hammond Innes, will have been published.

Another MGM picture ready for release is "The Day They Robbed The Bank Of England," based on John Brophy's light-hearted novel.

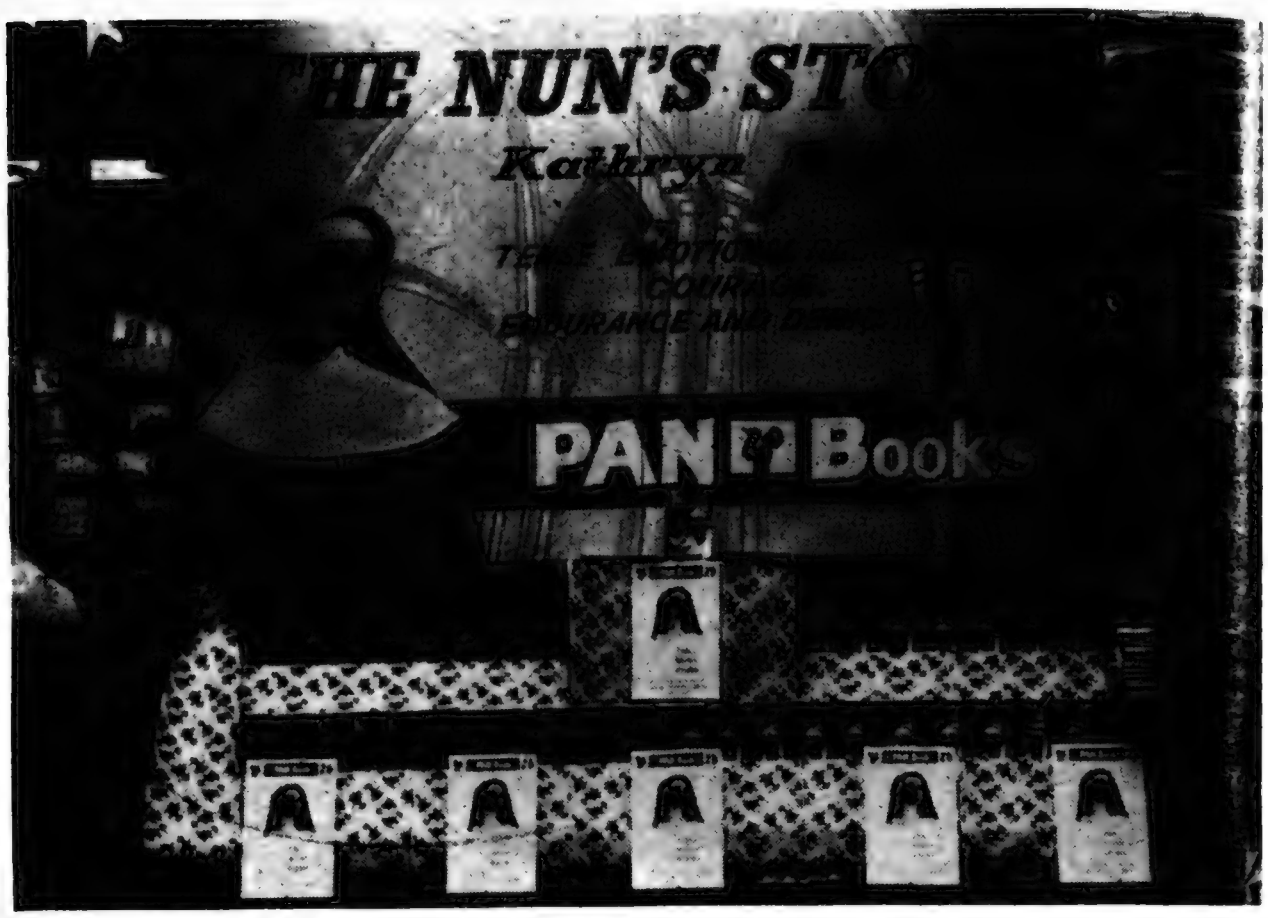
A Fontana edition with a straight black and white photographic cover, a scene from the film, will be published in May.

A film in production which has aroused sufficient interest in Australia for Fontana to bring forward the overseas publication date, is "The Sundowners."

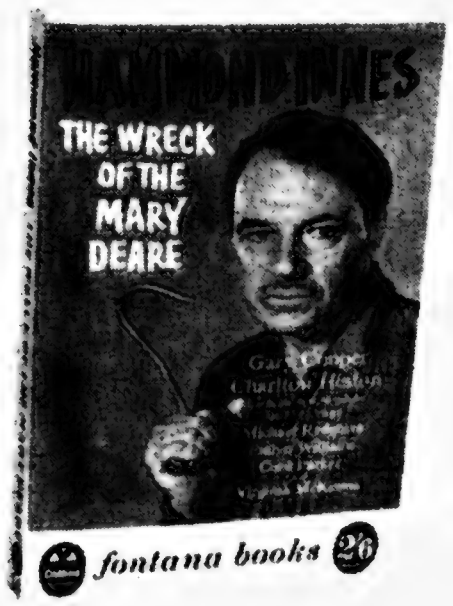
The book by Jon Cleary will be published in the United Kingdom in April, and the film will be released later in the year by Warner.

Taking a look further ahead, three films seem certain of immediate success. "The World Of Suzie Wong," now being filmed for Paramount in Hong Kong; "Swiss Family Robinson," a £2¼ million Walt Disney production; and Warwick's "The Long Ships" which goes into production this year.

Special film editions of all three will be published by Fontana.



This striking display at W. H. Smith's Waterloo Station bookstall shows how effective a tie-in can be—and the valuable publicity that the film renter receives



The simple, but effective, cover by Fontana features Gary Cooper who stars in the MGM picture

Corgi publishes 'Solomon'

CORGI comes up with an impressive list for January. And heading it is Jay Williams's novel "Solomon and Sheba" — a fine tie-in with the United Artists film, starring Yul Brynner and Gina Lollobrigida, which is currently doing big box-office business in London's West End.

The company has also got a paperback of Evan Hunter's highly praised novel, "Strangers When We Meet," which is the basis of a new big-budget Columbia picture starring Kirk Douglas and Kim Novak.

Horror story

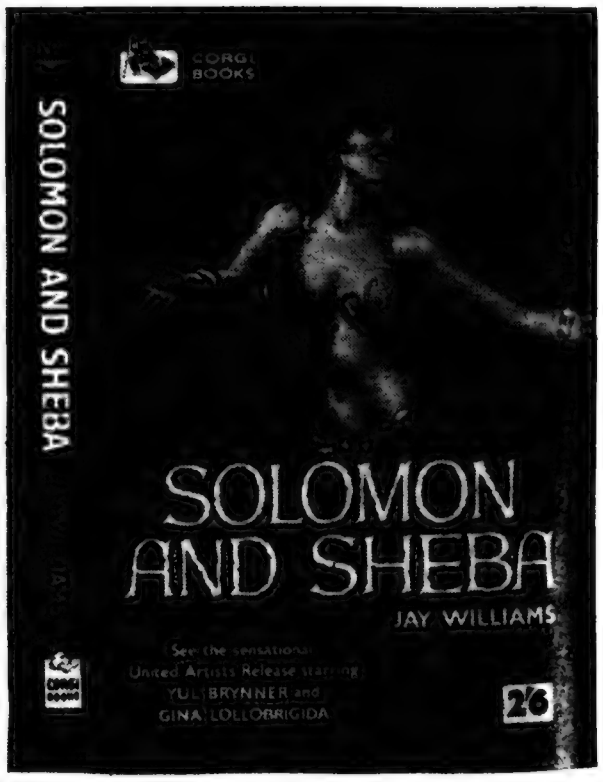
"The Flesh and the Fiends," Allan Norwood's horrific story of killers Burke and Hare, is in Corgi paperback form and should find a popular place on the bookstalls. This novel, written from fact, is based on the Triad Productions film released by Regal Films International and starring Peter Cushing.

Completing the company's list is "The Savage Innocents." This book by Hans Ruesch has been filmed by The Rank Organisation with Anthony Quinn and Yoko Tani starring

WORLD DISTRIBUTORS' TWO FOR TIE-INS

ALTHOUGH it hasn't been released yet tip-top sales are already assured for World Distributors paperback tie-up with MGM's "Ben-Hur."

The company's tie-up with "But Not For Me," by Edward Ronns, is also subscribing well and there are showcards out for this and "Ben-Hur."



Corgi's cover for "Solomon and Sheba" gives a direct plug to the picture

Ace uses still from 'Expresso Bongo'

ACE BOOKS has published the Wolf Mankowitz book "Expresso Bongo" and in co-operation with British Lion, the company is backing it wth a full-scale promotion campaign.

The jacket carries a Cliff Richard still from the film and an eye-catching poster has been issued by Ace to all booksellers.

In the same volume as "Expresso Bongo" is the musical play "Make Me An Offer" which has been chosen by the *Evening Standard* as the best musical of 1959—and which is expected to be filmed this year.

CORGI BOOKS

1960 FLASH!!

THE FLESH AND THE FIENDS
Peter Cushing and June Laverick
– publishing February, 1960

SOLOMON AND SHEBA
Yul Brynner and Gina Lollobrigida
– publishing April, 1960

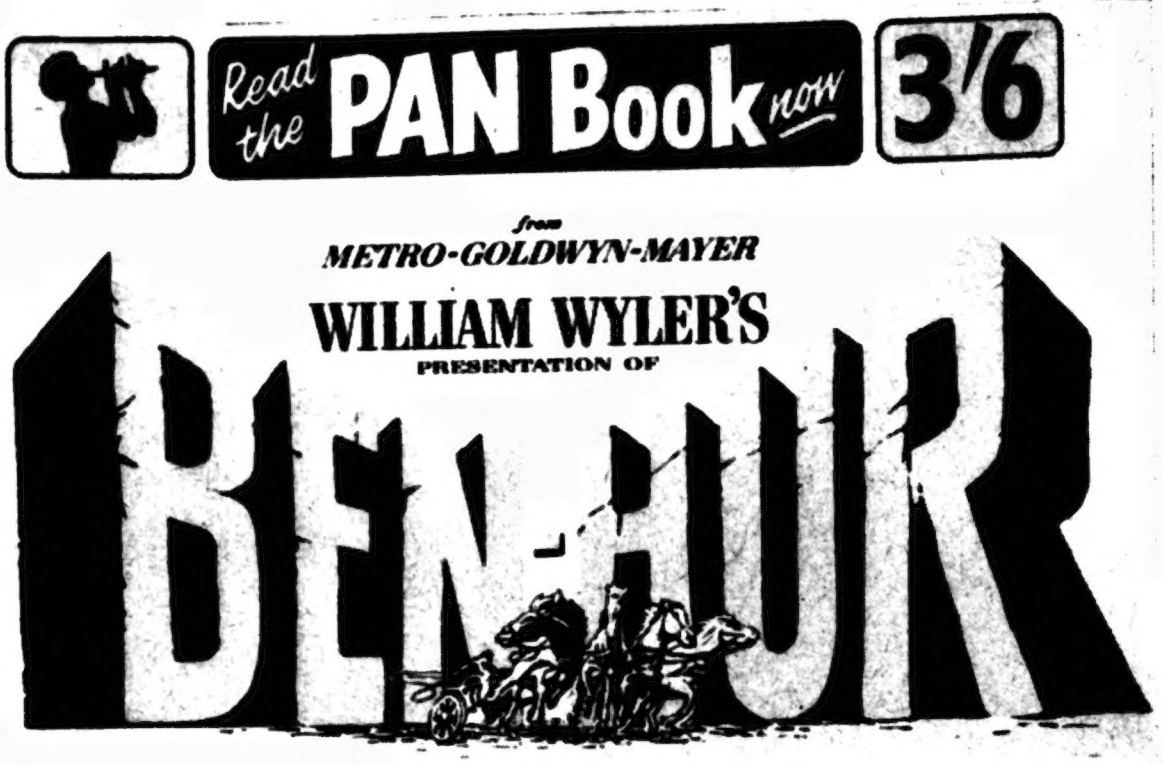
THE SAVAGE INNOCENTS
Anthony Quinn and Yoko Tani
– publishing April, 1960

STRANGERS WHEN WE MEET
Kirk Douglas and Kim Novak
– publishing April, 1960

These 4 best-sellers from Corgi Books will be published in liaison with major film companies. Both box-office and book sales will soar with the impetus gained from these and future Corgi film tie-ins during 1960.

THE BIG FILMS OF THE FUTURE WILL BE MADE FROM THESE FORTHCOMING PANTHER BOOKS

PANTHER BOOKS, 108 BROMPTON ROAD, LONDON, S.W.3



Pan is already reprinting "Ben-Hur." Sales of the book look like keeping pace with the boom at the box-office. This is a showcard Pan is using for the tie-in

Spectacular sales for Pan's 'The Nun's Story'

SPECTACULAR sales of film books are reported by Pan.

The Pan edition of "The Nun's Story," published last November, has already reached the quarter-of-a-million mark and there is a further reprint of 100,000 copies in hand for early delivery.

Pan expects sales to reach half-a-million copies during the summer.

Another big seller among Pan film books is "Ben-Hur," also being reprinted to ensure continuity of supplies.

Early release

The Pan edition of "A Terrible Beauty" — Arthur Roth's novel of the Irish Republican Army in wartime — has just been published to tie-in with the United Artists' film expected to be released early this year.

The Cavalcade production for Warner-Pathe of "Moment Of Danger" is due in the West End on January 28th. General release is announced for sometime in February. A thriller about a £16,000 jewel robbery and a chase across Spain, it was published by Pan last November, and is already a best-seller. So is "The Horse Soldiers," published last May. The film has just been released.

For February

For the immediate future, "A Summer Place," by Sloan Wilson, is coming from Pan in February. A novel by the same author as the novel, "The Man In The Grey Flannel Suit," it is a story of teen-age love on the coast of Maine. The film, is now showing at the Warner Theatre, in London. General release begins on January 31st.

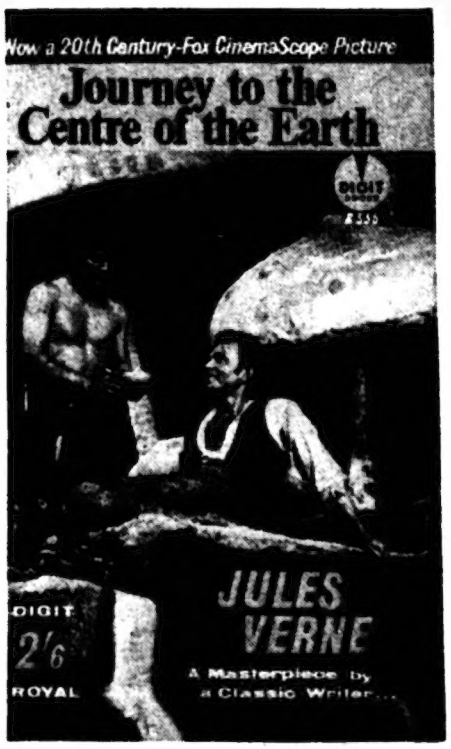
"Home From The Hill," is also due from Pan in February. This fast-moving story of a giant among sinners, is filmed by MGM. It is due in the West End in March or April.

In March, Pan will issue "Please Don't Eat The Daisies," by Jean Kerr. The film is to be released early this year.

"The League Of Gentlemen," a story of ten crooked ex-officers, all cashiered, who rob a bank, is due from Pan in April. The film is expected to be released by Rank in the same month.

Pan is also publishing "The Mountain Road," a novel of an American demolition unit's exploits as the Japs launched a desperate offensive in Eastern China. This will be issued in March. The Columbia film is expected in May.

Altogether, Pan film book sales total over 5,000,000 copies to date and many more big best-sellers, scheduled as major films, are planned for the coming months.



Digit Books plans to tie-in "Journey to the Centre of the Earth" with the London release of the 20th-Fox picture. A big joint promotion campaign is under way

ACADEMY SHORT LIST —continued

Mills in "Tiger Bay"; Joseph N. Welch in "Anatomy Of a Murder."

The short film award:
"Rodin's Hell" (France); "Seven Cities of Antarctica" (USA).

The specialised film award:
"Coupe des Alpes" (GB); "Hazard" (GB); "High Speed Flight, Pts. I, II, III" (GB); "Tribute to Fangio" (GB).

The animated film award:
"Beep Peep" (GB); "Dom" (Poland); "Short and Suite" (Canada); "The Violinist" (USA).

The Robert Flaherty award:
"The Savage Eye" (USA); "We Are The Lambeth Boys" (GB); "This Is The BBC" (GB); "White Wilderness" (USA).

WORLD MARKETS—contd.

Austria (five), Czechoslovakia, Poland and Spain (two each), and one each from Belgium, Japan, Norway, Switzerland and Yugoslavia.

Picture with the greatest staying power was "South Pacific," which reached 178 days at the Ritz, followed by the Swedish comedy "Far jag lana din fru?" (Lend me your wife?) with 96 days at the Royal.—**Sven G. Winquist.**

TRADE SHOWS

LONDON

January 26:
Night Train For Inverness (U). Paramount. Own Theatre. 2.45 p.m. (And two shorts: Down to Mirth; La Petite Parade).
Three shorts (China Jones; Gentleman Burglar; The Legend of Eldorado). Warner-Pathe. Own Theatre (2-4, Dean Street). 11 a.m.

January 27:
Date At Midnight (A). Paramount. Norman Wooland. Own Theatre. 2.45 p.m. (And two shorts: Good Scream Fun; Dawg Gawn).
The Screwball (U). Films de France. Darry Cowl. Celluloid. 10.30 a.m.

January 28:
Conspiracy of Hearts (U). Rank. Lilli Palmer. Own Theatre. 10.30 a.m. and 2.30 p.m.
The Story on Page One. 20th Century-Fox. Rita Hayworth. Rialto. 10.30 a.m.

January 29:
Eyes Without A Face (X). Miracle. Pierre Brasseur. Hammer. 2.30 p.m.

MANCHESTER

January 26:
The Shakedown (X). Rank. Terence Morgan. Theatre Royal. 10.45 a.m.

January 27:
Happy Anniversary (A). United Artists. Mitzi Gaynor. Odeon. 10.45 a.m.

LATE EXTRAS (LONDON)

January 21:
Destiny Of A Man (A). Rank. Sergei Bondarchuk. Own Theatre. 2.30 p.m.

January 22:
The Royal Ballet (U). Rank. Margot Fonteyn. Own Theatre. 10.30 a.m. and 2.30 p.m.
Three shorts (Foofle's Picnic; Dew Distant Early Warning; The Romance of American Shipping). 20th Century-Fox. Century Theatre. 10.30 a.m.

Printed in Great Britain and Published by ODHAMS PRESS LTD., Long Acre, London, W.C.2.

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KINEMATOGRAPH WEEKLY
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SITUATIONS VACANT

BBC requires Film Assistant, Class II. Required to operate in the 35 and 16 mm. projection boxes of viewing and dubbing theatres. Applicants should have a thorough knowledge of modern film techniques. Some experience of projection for film dubbing sessions an advantage. Must be prepared to work on a shift basis (not nights). Based Ealing, Shepherd's Bush, Alexandra Palace or Aldwych. Salary £615 rising by four annual increments to £735. Requests for application forms (enclosing addressed envelope and quoting reference 60.G.18 K.W.) should reach Appointments Officer, Broadcasting House, London, W.1, within five days.

CENTRAL OFFICE OF INFORMATION require an INFORMATION OFFICER (unestablished) to assist in controlling production by contractors of official films for oversea television. Practical experience in short film production and knowledge of television techniques are essential. Interest in current affairs and background knowledge of information policy desirable. Salary £1,150 to £1,380 (men): £1,126 to £1,306 (women). Write, giving age, full details of experience and qualifications to Manager, (P.E. 1), Ministry of Labour, Professional and Executive Register, Atlantic House, Farringdon Street, London, E.C.4. Only those candidates selected for interview will be advised.

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FILM TECHNICIANS (Film Editors) 2

Duties will include the cutting of short films of every type, including newsreels, selection of music and effects, track laying and supervision of negative matching. The successful applicants will be stationed in Salisbury. One appointment will be on a contract for three years subject to three months' notice on either side on a salary of £1,312 10s. per annum (fixed).

A further appointment will be to the permanent staff on the salary £966 x £42—£1,260 x £52 10s.—£1,522 10s. and the commencing salary will be dependent upon experience but will not exceed £1,218 per annum.

FILM TECHNICIANS (Cameramen) 3

Duties will include the operation of both 35mm. and 16mm. cameras. It is essential to have experience in the shooting of newsreels and also in colour and black and white film. The successful applicant(s) may be stationed in either Salisbury, Southern Rhodesia, Lusaka, Northern Rhodesia, or in Blantyre, Nyasaland, but are liable for transfer anywhere in the Federation. Two appointments will be on contract for three years subject to three months' notice on either side on a salary of £1,312 10s. per annum (fixed).

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Music by SOL KAPLAN and ROBERT ALLEN · Songs, "I Don't Regret A Thing" and "Happy Anniversary" Music by ROBERT ALLEN

Lyrics by AL STILLMAN · Directed by DAVID MILLER · Produced by RALPH FIELDS · A Fields Productions, Inc. Presentation